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THE NATIONAL THEATRICAL WEEKLY

ERNEST R. BALL GREATEST OF ALL BALLAD WRITERS GIVES YOU ANOTHER, THIS TIME IT IS **DOWN THE TRAIL TO HOME SWEET HOME**

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By ERNEST R. BALL

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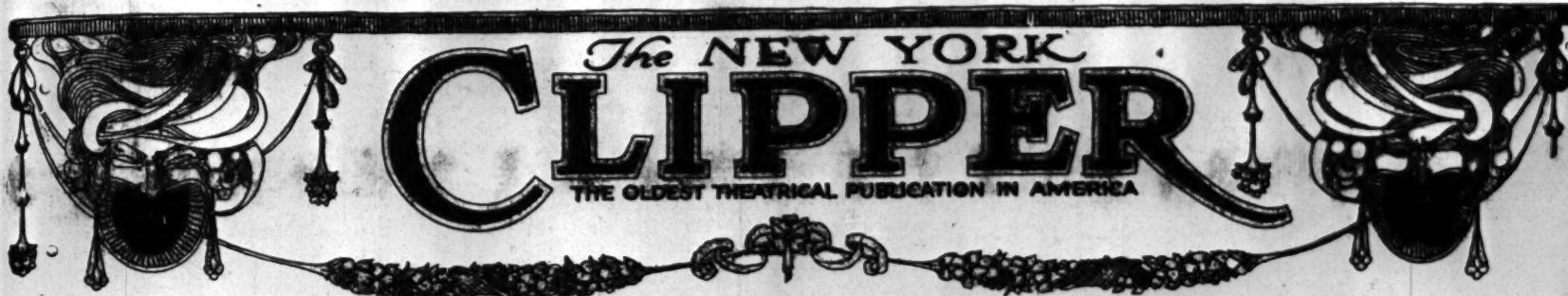
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ROAD MANAGERS APPOINT MEMBERS TO SOLVE PROBLEMS

**Form Committees to Get Together with Equity, Stage Hands
and Railroads in Effort to Make Better Agreements
Than Hold at Present**

That the Touring Managers' Association plans to tackle the issue of a better working agreement with both the Actors' Equity and the stage hands, was agreed upon by the forty-odd members who attended the first general meeting of the association on Monday of this week at the Hotel Astor. Committees were appointed to wait upon both the above-mentioned labor bodies, as well as officials of the various railroads. The latter committee will confine itself to the bringing about of a cheaper transportation rate for the one and three night stand managers.

Announcement was made to those present that the association now numbers about ninety members, nearly fifty per cent of whom are located in Chicago. Inasmuch as Chicago managers are confronted with the Equity closed shop order, it is expected that, before the next general meeting is held at the Astor on July 13, virtually every independent manager in that city will have joined the ranks of the new association. George Gatts, who has been in Chicago for the past several weeks organizing the independents will, in all probability, return there within several days to continue the work.

The committee appointed to wait upon Equity will go into session immediately with the executives of that organization. Drafts of a contract that will give the road manager the right to make up performances lost for which he is not directly responsible have already been prepared. These will be presented for the approval of the Equity officials. This, together with the unofficially announced closed shop for independent producers here next season, constitute the main issues to be taken up with Equity.

Unofficially, it was learned early this week at the headquarters of the Actors' Equity Association that any demands made by the Touring Managers for a ten performance week will meet with failure on the part of the latter. However, there are those among the officials who are in favor of granting the road managers the right to make up lost time on an eight performance week. At the Chorus Equity, an official stated that any advances whatsoever for a different working agreement, would, in all probability, be refused by that organization.

While talk of a closed shop for the independent producer is still in the unofficial stage, Equity officials are of the opinion that such an issue will, without doubt, present itself this Fall. It was said that there can be no equity between the actors' organization and the independent manager until a closed shop is declared. The independent manager, as well as the actor employed in his class of attraction, are said to be the cause of continuous trouble for the Equity Association. Through a closed shop, officials of the Equity hope to put a stop to the hundred and one petty differences between the independent producer and the actor.

The committee to wait upon the stage hands has been armed with voluminous correspondence from theatre owners in all parts of the country, in which it is set forth by the latter, that it is far cheaper to do way with the playing of road attractions, than to continue to allow the stage hands, with their yellow card, to eat up profits. The touring managers hope that, thus, they will be able to make it clear to the stage hands that a continuance of the yellow card "evil" will result in the latter "biting their noses off to spite their faces."

According to a member of the Touring Managers, the committee on railroads will convene with the heads of the various trunk and branch lines in an effort to secure better transportation for road managers and a cheaper rate for baggage. He stated that a movement is reported to be under way among the heads of the various railroads to charge an additional fifteen fares for a baggage car, irrespective of the number of people traveling with the company. At the present time a company of twenty-five are allowed a baggage car free.

Among those present at the meeting were Gus Hill, John Leffler, H. Clay Lambert, John J. Coleman, Robert Campbell, O. E. Wee, Arthur C. Aiston, George M. Gatts, Charles O. Tennis, George Goett, William H. Harder, William Wood, Ed. Hutchinson, John Coutts, Billy Allen, E. J. Carpenter, Jos. Conoly, Charles Chaplin, J. E. Eviston, Emmett Moore, Matt Ott, Harry D. Parker, George W. Payton, Max Plohn, Charles Rossparri, E. W. Rowland, W. T. Satch, Marty Sampter, J. A. Schwenk, Charles A. Williams, E. H. Wilcox, Ned Alvord, A. B. Marcus and Phil Nivin.

PUT OVER HEAVY LOAN

CHICAGO, Ill., June 28.—Chicago's largest playhouse, the Balaban & Katz 5,000 seat theatre to be erected at State and Lake streets, has had a \$1,500,000 ten-year 6 per cent loan placed on it by the Greenbaum Sons Bank and Trust Company, which is secured by the building now being erected on the ground.

The site was purchased for \$1,350,000 and is valued by the underwriters at \$1,700,000. The building cost is put by them at \$1,800,000 but the architects figure a total of \$2,500,000, with a probability of its climbing over the \$3,000,000 mark. Although in actual capacity it will have 200 less seats than the new Capitol theatre in New York City, the auditorium is larger than that of the New York house.

"WHAT'S IN A NAME" DROPS \$90,000

Following the closing of "What's in a Name?" show at the Lyric Theatre last Saturday night, it was reported that J. Murray Anderson, who staged it, had had differences with Morris Green and Al Jones, principal executives of the corporation that produced it, and, as a result, would refuse to stage the newest edition of the "Greenwich Village Follies," now slated to go into rehearsal next week. But, when seen early this week, Anderson stated that he was proceeding with the new show in accordance with the written contract that binds him to stage it.

The "What's in a Name?" show has proved a big loss to its producers thus far. Upwards of \$90,000 has been sunk into the show by the stockholders of the corporation that produced it. And, even at this time, it is said that Lee Shubert is willing to pay \$25,000 for a substantial proprietary interest in the piece. It is also said that Anderson, also one of the authors of the book, sacrificed most of his royalties so that the producers might have as much money as possible to keep the show running and the actors working as long as possible.

However, "What's in a Name?" is scheduled to re-open Labor Day in Atlantic City, after which it will be sent on tour through the larger cities between New York and Chicago.

In the meantime, Anderson will get the latest edition of the "Greenwich Village Follies" under way with the following cast of principals signed thus far.

Savoy and Brennan, Myers and Haunford, Alice Hamilton, Venita Gould, Bankoff and Phoebe, Hickey Brothers, Margaret Severn, Jim Clemens, Sylvia Clark, Mlle. Spinelly, erstwhile of the Ziegfeld aggregation atop the New Amsterdam, had been tentatively signed for the show, but she has decided to return to Paris.

Incidentally, it was learned this week that when the "Greenwich Village Follies" opens at the Greenwich Village Theatre some time next August, it will have a scene in it written by Georgiana Brown Harbeson, of Philadelphia, daughter of Mrs. J. C. Drum, press representative of the show. The scene will be called "What Time is It?" and, in addition to writing it, Mrs. Harbeson has also designed the setting.

PALAIS ROYALE DROPS REVUE

The Palais Royale will not have a revue when it resumes business next August. Instead, it was learned early this week, Carl Hyson and Dorothy Dickson will dance there for the entertainment of diners.

The elimination of the expensive revue which the restaurant used to house was decided upon by Paul Salvin several weeks ago, following the restaurant's closing for the season. At that time, it is reported, he had differences with Andre Sherri, who staged the last revue there, the differences, it is said, growing out of charges made for costumes, designed and manufactured by Mme. Sherri.

AUBREY MITTENTHAL SUING

Aubrey Mittenenthal, producer of "The Dancing Widow" show, has brought suit against H. Harper, manager of the Overholser Theatre, Oklahoma City, Okla. Mittenenthal claims he sold his show outright to Harper for the last half of Thanksgiving week, last November. The price agreed upon between the two was \$3,750. Of this amount, Mittenenthal alleges he has received but \$1,500. He is suing for the balance.

According to Mittenenthal, he was obliged to cancel bookings in other parts of the State to accept the Oklahoma City engagement. The show was booked to play there on Thursday, Friday, Saturday and Sunday, with two matinees. Harper is said to have lost considerable business as a result of bad weather. However, Mittenenthal contends that, according to his agreement with Harper, he, Mittenenthal could not be held responsible for the climatic conditions.

"FOLLIES" DOES \$36,000

Ziegfeld's "Follies" finished the first week of its engagement here last Saturday night by establishing a record for a week's receipts at the New Amsterdam Theatre. The show played to \$36,020 on the week, which consisted of seven performances, one short of the usual weekly quota because it did not open until Tuesday night.

Although the scale of prices this year is higher than ever before, \$4 top exclusive of the war tax, being fifty cents higher than last year, what contributed more than anything else to the record established is the fact that on the opening night the top prices charged for seats were \$10. As a result the performance on the opening night netted \$9,490, which is, in itself, a record for one night's receipts at the New Amsterdam.

ERROL TO STAGE ROOF SHOWS

Leon Errol will stage the shows atop the New Amsterdam Theatre, if negotiations for that purpose now pending between him and Flo Ziegfeld are consummated. This was learned on Monday of this week following the return to this city of Errol, who closed his vaudeville tour in Atlantic City last Sunday night. The tour lasted since last Christmas week.

Errol has offers to stage several new musical shows scheduled for presentation within the next two months. However, it is highly probable that he will put on the Ziegfeld roof shows.

TO PRODUCE "ARABIAN NIGHTS"

Jean Bedini, Burt Earl and Horace Goldin, have formed a producing combine and will launch an illusion show venture to be called "Arabian Nights" in the Fall. Goldin will be featured, while Burt Earl's revue, now at the Broadway, will be a part of the show. In all probability the show will be booked through the K. and E. office. The proposition was incorporated last week for \$10,000, at Albany.

MOROSCO BUSY IN FRISCO

SAN FRANCISCO, June 24.—Oliver Morosco arrived here this week to confer with Homer Curran, manager of the Curran Theatre, on several new plays to be staged in San Francisco. Some of the new productions are to have their tryouts here. Among the productions are "Mary, the Poor Lady," "The Clam Digger," which won a Harvard prize and is by a student, and "Wait Till We Are Married."

JULY 4TH WILL DELAY CLIPPER

The Clipper will be one day late next week in reaching the news dealers and subscribers, owing to the fact that all printing establishments will be closed on Monday.

NEW YORK UNIVERSITY TO TEACH ACTING NEXT YEAR

Will Put in Course Covering All Dramatic Spheres—Summer Courses Now Under Way—Has Endorsement of Sothorn, Faversham and Others

New York University, at its Washington Square College, will, next season, offer a course in dramatics designed to include all phases of stagecraft. As a forerunner, two Summer classes have already started. These will be carried on into the Fall term and augmented by several others, including playwriting. It already has the support of E. H. Sothorn, Wm. Faversham and others.

Randolph Somerville, professor of English and formerly associated with Stuart Walker in several of the latter's little theatre ventures, will conduct the classes. He has been actively engaged during the past term in stimulating an interest for amateur theatricals among the students. Several weeks ago a bill of one act plays was presented by the latter under his direction at the Lenox Little Theatre.

The university officials, according to Somerville, have been considering the adoption of a course in dramatics for some time. Last Summer, a class was opened as an experiment, proving a success. In view of this and the interest of the student body, as a whole, in the recent production activities, it was finally decided, last week, to inaugurate a dramatic course at the Fall term. Credit for this course will be given on the student's record for an art's degree.

The course in contemporary drama, as offered this Summer, aims to take up plays selected from the dramatic works of Pinero, Jones, Wilde, Shaw, Galsworthy, Ibsen, Maeterlinck, Rostand, Barrie, Synge, Yeats, Dunsany, Fitch, Thomas and others, in their relation to the theatre, the stage, the

actors and the audience. Discussions will be based upon the play-value of each. Problems of dramatic presentation will be considered and scenes will be assigned for analysis and preparation with a view to production. The purpose is to conceive drama not as of the library alone, but as of the stage primarily.

A course described as "Types and Tendencies in Modern Drama" is designed for the study of drama, not dramatists. This will offer selections from the representative Continental, British and American dramatists to illustrate the forms of dramatic structure and to present such artistic phases as the realistic, the symbolic, the poetic, the romantic drama, and to show the dramatic treatment of various plots, themes and problems.

A stage has been constructed in one of the class rooms for the presentation of one-act plays. Here, throughout the Summer, the students will enact several bills that will include works of the various dramatists studied. In addition to taking part in the plays, the students will also design and construct all sceneries and stage properties. The latter will form the basis for a separate course at the Fall term.

The Lenox Little Theatre, which is part of the building and housing the university's music school, will be used for productions next Winter. In all probability the majority of the classes will be held there.

The students attending the six weeks' Summer course are, for the most part, teachers of dramatics in high-schools and colleges from all parts of the country. There are some 30 already enrolled.

SELMA PALEY ISSUES DENIAL

LOS ANGELES, June 30.—Selma Paley, former member of Oliver Morosco's Burbank Theatre stock company, who is being sued in New York by Mrs. Oliver Morosco on the charge of alienating the theatrical man's affections, arrived here last week and, in a lengthy interview she gave to the local papers, denied that Morosco was anything more to her than "a kind friend, a helpful adviser and a generous patron."

Miss Paley is staying here with her mother, Mrs. M. A. Paley, at 502 East Vernon avenue.

"Oliver Morosco has bought me none of the jewels and clothes that I have worn or am now wearing," Miss Paley declared. "My salary and commissions as an interior decorator in the last few years have provided me not only with the necessities of life, but the luxuries too."

"My father has had steady employment and my mother's skill with her needle has added to our income. We have had ample means to permit my indulging in the wee bit of finery that I possess. The stories concerning Mr. Morosco and myself are utterly preposterous, absolutely without foundation, and I regret that Mr. Morosco's name has been dragged into this unpleasant affair as thoroughly as I do my own connection with it."

"I have been living in New York at 44 West Seventy-seventh street with my father and mother. Besides their chaperonage, I have had a French woman, partly teacher and partly maid, who has been my constant companion. The Mr. Paley who signed the lease for the apartment we lived in was M. A. Paley, my father, and it seems unbelievable to me that any one would give credence to the story that Mr. Morosco had assumed the name of Paley as a disguise."

"Although people apparently have been saying these things about me for a long time, I knew nothing about it until about a year ago. At the time they were saying I was with Mr. Morosco in Los Angeles, my mother and I were working in New York until 12 and 1 o'clock every night, for at that time I was not only designing the cushions and curtains for a play which was to be put on in a hurry, but I was doing much of the actual sewing of the things."

"I have designed almost all the cushions, draperies and interior sets for the Morosco productions in the last three years. Many of them I have made myself. I like the work. It gives me more freedom and independence than acting, and, in addition, I have been studying French and have kept up my musical studies. I have really worked very hard at my music and, sometimes, as I sit sewing on my curtains and cushions, I have dreams of a successful career in grand opera."

Morosco is also here at present. Last week, one of the local papers printed that it had been advised by its Reno, Nev., correspondent, that Morosco had stopped off at the "divorce capital of this country" for the purpose, as he is reported to have stated, of making Reno a production center for his future theatrical ventures. He is also reported to have declared that he has made arrangements to take over a Reno theatre, where he will present new plays and that, later, he intends to build a new theatre.

However, persons familiar with the Morosco against Morosco litigation now pending in the courts of this State, as well as of New York, say it is probable that Morosco visited Reno for the purpose of establishing a legal residence there, following which, it is said, he will begin a suit for absolute divorce. His wife is now suing him for a separation in one of the local courts. Selma Paley is named in this suit and Mrs. Morosco has stated that her husband has endeavored to induce her to sue for divorce.

The suit brought here by Mrs. Morosco against her husband, which involves the profits of the Morosco Theatre, has been stricken from the trial calendar. It may be placed on the calendar again by either party, upon five days' notice. Another suit, which involves property rights, may be reached for trial this week.

It is said that Mrs. Morosco will return here from New York, where one of her

actions has been on trial before a referee, some time this week.

John Cort and Walter Morosco, the latter the twenty-one-year-old son of Mr. and Mrs. Oliver Morosco, were the principal witnesses last week before Referee Judge Morgan J. O'Brien, in the suit involving ownership of the "Peg O' My Heart" play which Mrs. Morosco has instituted against her husband. They testified in behalf of the plaintiff.

Cort, in answer to questions propounded by Nathan Burkan, attorney for Mrs. Morosco, testified that he has known the Moroscos for upwards of fifteen years and that on December 20, 1912, while "Peg O' My Heart" was playing at the Cort Theatre, New York, Morosco came to his office in the Longacre Building and there told him that he had turned over the play to his (Morosco's) wife and that she was, thereafter, to receive all the moneys and profits accruing from it, except that, he testified, Morosco told him that he would continue managing the play.

"He served me with a copy of a bill of sale and power of attorney in favor of Mrs. Morosco," Cort testified.

The cross-examination of Cort, conducted by Charles H. Tuttle, counsel for William Klein, Morosco's attorney, was directed to show that the witness could not properly testify the paper mentioned was an exact copy of a like paper introduced into evidence.

Walter Morosco testified that on November 7, 1918, his father called him to his office in the Morosco Theatre and there told him that his mother, who was in California at the time, was sick and worried about certain powers of attorney that his father read to him. These were read to him, young Morosco testified, so that he might write to his mother and tell her of the existence of a power of attorney in which "Peg O' My Heart" was assigned to her. He stated that he telegraphed his mother that same night, advising her about the powers of attorney his father had read to him.

The introduction of testimony tending to prove that Morosco executed an assignment of "Peg O' My Heart," as alleged in the complaint, to Mrs. Morosco, was bitterly contested by counsel for the defence. However, what purported to be the original assignment was permitted by the referee to be introduced into evidence.

The trial was adjourned until July 15. Incidentally, it was learned last week that the hearings before the referee will cost at the rate of \$50 an hour and \$25 each for each adjournment. The rate of compensation for the referee was mutually agreed to by the attorneys representing the respective litigants. Thus far the time consumed in taking testimony before the referee is upwards of three hours and two adjournments have been taken.

The total amount of his fees, under the law, will have to be paid to the referee after the case is closed and before he submits his report. Each side, under the agreement entered into, will pay one-half of the referee's fees, plus the same proportion of the stenographer's fees. Under the law, the litigant in whose favor the case is decided by the referee has a right to tax the fees paid to the referee and stenographer in the bill of costs.

It was also learned last week that Morosco, through his attorney, has made motions in the Supreme Court to compel his wife to file a \$5,000 bond for costs in each of the four actions she has brought against him in that court. The motions are made on the ground that Mrs. Morosco is a non-resident of this state. The same motion, with respect to the alienation suit Mrs. Morosco has brought against her in the United States District Court here, has been made by Selma Paley.

CARUSO ON WAY HOME

NEW ORLEANS, June 27.—Enrico Caruso, after a day spent in seeing interesting parts of the town, left tonight for East Hampton, L. I., to rejoin his wife and baby. He took dinner in a quaint old Italian restaurant on Chartes street in the Vieux Carre. He did not discuss the jewel robbery in his Long Island home.

CIRCUS EMPLOYEES LYNCHED

DULUTH, June 26.—Three negro employees of the Robinson circus were taken from jail and lynched here by an infuriated mob for having assaulted an eighteen year old West-Duluth girl.

While the show was playing the town, the girl and her escort, a young fellow, were watching the feeding of the animals in back of one of the tents, when suddenly one of the negroes pointed a gun at the boy's head and ordered him to make no outcry. The girl and boy were then forced to march to an adjoining clump of woods, where the boy was bound with rope and made to witness the scenes which followed.

Twelve in all were arrested, but six were released after a rigid examination, and the others landed in jail. Although every effort was made by the police to guard the prisoners, the mob overpowered the officials and lynched three of the prisoners.

WANT PAY FOR TWO SHOWS

Complaint filed six weeks ago by five members of the "Magic Melody" company, against Wilner and Romberg, will be brought to arbitration on Thursday of this week. The complainants claim they played two performances, for which they were not paid, Wilner and Romberg contending at the time that the performances were dress rehearsals.

The claims are based on the fact that admission was charged for the two shows, thus making them regular public performances, for which, according to the terms of the Equity contract, salaries must be paid. The complainants are Dorothy Darem, Evelyn Napier, Gertrude Mackay, Jean Lawrence and May Chesterly.

BROWN "COVERING" CONVENTION

SAN FRANCISCO, June 26.—Heywood Brown, the dramatic critic, has arrived in the city and will "cover" the Democratic convention for the New York Tribune.

INTERNATIONAL WHEEL BURIED

The corporate existence of the old International Circuit ceased last week. Upon the application and consent of the principal stockholders of the defunct circuit, the Secretary of State, at Albany, allowed the corporation to be dissolved.

The International Circuit, Inc., was organized January 3, 1916, under the laws of this state, with a capitalization of \$100,000. The initial amount of cash with which the corporation began business, according to the certificate of incorporation, was \$800. The organizers were Gus Hill, Edward D. Stair, of Cincinnati, George H. Nicolai and the late Alexander W. Dingwall. Its purpose was to book a string of forty popular priced houses throughout the country, playing all kinds of attractions, with the exception of burlesque. Of the forty houses that were supposed to comprise the circuit about twenty-five received franchises.

Thus organized, the circuit functioned for a period of about two years, during which time it ran down more than up. It was said that Gus Hill profited more than anybody else from the circuit, it permitting him to play his shows at the various theatres at very advantageous terms. At any rate, within a short time after the circuit began to operate, grumblings were heard from some of the producers, who charged they were being discriminated against in favor of Hill.

COMES TO JOIN CIRCUS

Mlle. Zoe, well known European gymnast, and mother of Lillian Leitzel, featured with the Barnum and Bailey Circus, arrived in this country last week and will open soon with that circus. She recently closed in Hamburg. She is also the mother of Blutch Landolf.

BOOKING WAGENHAL PIECE

"A Thief in the Night," the Wagenhals and Kemper production written by Avery Hopwood and Mary Roberts Rinehart, is being routed by the Shuberts so that it will come into New York in August.

CHEESE CLUB HIBERNIANS BEAT CHEESE CLUB YIDS

**Baseball Game Between Two Factions of Rialto Organization Is
Feature of Newly Formed Society's Outing and
Everybody Had Their Thirst Quenched**

The Cheese Club, composed of news-paper writers, publicity men and advertising agents, which recently made such a valiant effort to make blue denim ultra-stylish, heard the call of the great outdoors last Saturday and answered it. Its members clambered aboard a rubber-neck sightseeing bus at the N. V. A. and proceeded to City Island, where they frolicked and flitted and did other various things to release their pent up pep. They left in the best of spirits, but returned in better.

A game of baseball featured the day, in which the umpiring featured the game. Babe Ruth had better beware of his title, "King of Swat." The prolific buster of bingles is in great danger of being relieved of his crown should some of the major league ivory hunters cast their optics on the Cheese Club's diamond gladiators. In a game in which hard hitting figured conspicuously, Harry Hershfield's Hibernians romped home winners over Abe Holzman's Israelites by a score of 26-9.

Bill Pyne and Frank Hughes were in the points for the Hibernians, while Hal Conway of the Orpheum threw them up for the Israelites with Jack Newmark at the receiving end. Due to the fact that President Tom Oliphant thought it the better part of diplomacy not to set a strictly orthodox Jewish nine against a team made up of the sons of Erin, Hershfield's Hibernians had in their entourage several of the Jewish persuasion, while more than one Irishman lingered with the Israelites.

The ultimate winners started to shake a mean stick in the first spasm, when singles by Hughes, Colgate, Baker and Turley Dillon, sandwiched by two walks, accounted for a quartet of digits. The Israelites cancelled two of these markers, but, from then on, they were always outdistanced. Colgate Baker disported like a Tris Speaker in the centre pasture and also swung his bludgeon with a vengeance, getting five hits. Pine, Hughes, Spiero, and Holzman also hit hard and often.

The feature fielding gem was accounted for by Turley Dillon in the fifth frame.

DANCERS TO CHANGE NAMES

Justice Lydon, last week, in the Supreme Court, granted the application of the five girls known as "The Duncan Dancers" to change their surnames to Duncan. All of the girls were pupils of Isadora Duncan, who consented that they adopt her name, her consent being granted in Paris last month and attested by the American consul there.

According to the respective affidavits on file in support of the applications, the real names of the girls, their respective ages and place of birth are as follows:

Anna Denzler, 25, born in Moudon, Canton de Vaud, Switzerland; Marie Therese Kruger, 25, born in Dresden, Germany; Irma Ehrich, 23, born in Hamburg, Germany; Elizabeth Milker, 21, born in Saxony, Germany, and Margerita Jehle, 21, born in Berlin, Germany. It is also set forth in the affidavits that all of the girls have made application for citizenship in this country. A. Jocelyn H. McGrath acted as attorney for the girls.

DAVE WALLACE WRITES SHOW

David H. Wallace, manager of "East is West," has written a new play "The Lazy Lady," which will be acted for the first time in Buffalo during the week of July 12. Jessie Bonstelle's stock company will make the production and Miss Bonstelle plays the leading role.

BELASCO MAY STAR ATWILL

It is reported that Lionel Atwill will be starred under the Belasco banner next season, in as much as he has been signed for a new Belasco play.

IRISH PLAYERS SPLIT

Commercial, artistic and political differences last week resulted in a split in the ranks of the Celtic Players, who recently took over the Provincetown Theatre in Greenwich Village for a Summer season of Irish plays. Three of the group have remained in the Village and will continue their program of Irish plays under the original title of Celtic Players, at the Bramhall Playhouse.

The remainder, headed by Deborah Bierne, have moved up-town to the Thirty-ninth Street Theatre for an eight weeks' run, under the name of Deborah Bierne's Irish Players.

The Celtic Players, according to Miss Bierne, was organized some weeks ago. The Provincetown playhouse was leased for the Summer, Miss Bierne financing the venture. On June 16, she filed a certificate to conduct business in the County Clerk's office. The certificate sets forth that she was to conduct business under the name of Celtic Players, giving her address as 134 West Thirty-fourth street. The players then organized upon a co-operative basis similar to the Provincetown Players and other such organizations. Shortly after a bill of Irish plays was presented at the Village playhouse.

Recently, Miss Bierne told a CLIPPER reporter, an agreement was reached with the Shuberts whereby the Celtic Players were to take over the Thirty-ninth Street Theatre for a period of eight weeks. The matter was put to a vote, three of the members casting their ballot in favor of remaining in the Village, contending that they were not prepared to attempt an up-town venture. There were other reasons, such as artistic and political differences, it was said, to which the three dissenting members objected. It was then decided that the latter, should be allowed to go their way and retain the title of Celtic Players, if they chose, the remainder voting in favor of the up-town venture.

The three players who choose to remain behind, Paul Haye, Harry O'Neil and Elaine Curran, under the direction of Whitford Kane offered their first bill at the Bramhall Playhouse on Monday of this week.

The Irish Players, with Deborah Bierne, Emmett Riley, Edward O'Connor, P. J. Kelly and Helen Evelyn, opened their run at the Thirty-ninth Street Theatre last Monday night. In all probability the same bill, which includes G. Bernard Shaw's comedy satire "O'Flaherty, V. C." will run on for several weeks.

WANT EX-ACTRESS CARED FOR

A petition for the appointment of a committee to take charge of the estate of Minnie L. Cummings, once a star on Broadway, and filed by Lillian L. Wolfe, her daughter, last week asserts the aged actress has delusions that she is being persecuted and that she is not competent to manage her own property. As proof of this claim it was stated that the home of Mrs. Cummings at Long Beach was destroyed by fire in 1915 and it has been impossible to persuade her to arrange for the collection of the insurance.

Mrs. Cummings, a quarter of a century ago, was one of the wealthiest and most popular women on the stage. She played Juliet at Booth's Theatre and was, for many years, manager of the Herald Square Theatre. Since the death of her husband she has lost much of her property in real estate speculation. She is now seventy years old.

DALE WRITES ANOTHER

Alan Dale, the dramatic critic, has written a new comedy entitled, "Nobody's Fool," which will be presented by Augustus Pitou at Stamford, on August 23, with May Robson in the leading role. This is the second attempt of Dale at playwriting. His first effort was produced by Oliver Morosco and turned out a bloomer. It was panned to a crisp by Dale's colleagues and, after a short run, was shelved, being later picturized.

With the new play, Miss Robson will return to New York, from which she has absented herself for a long time. She has been starring through the United States.

START WORK ON "HITCHY-KOO"

Raymond Hitchcock, who has begun work on his new production of "Hitchy-Koo 1920," will share the stellar honors in this year's edition with Julia Sanderson. G. P. Huntley has also been engaged for a part. Miss Sanderson and Huntley were both under contract to Charles Dillingham, who owns part of the Hitchcock show.

Glenn McDonough is the author and Jerome D. Kern the composer for the new revue, to be staged by Ned Wayburn.

Jay Gould and Douglas Stevenson have been engaged for juvenile parts. The Mosconi Brothers and their sister Verna have also been engaged.

SEEK YOUNG MUSICIAN

Mr. and Mrs. A. F. Trea, of Ithaca, New York, are asking for assistance in finding their son, Manning A. Trea, missing from his home since June 6. He plays clarinet and cornet and belongs to the musical union in Ithaca. He is seventeen, weighs 135 pounds, is 5 feet 8 inches, has a small scar on scalp, callous on right thumb, brown hair and eyes, has habit of winking both eyes rapidly, and will most likely seek a position with an orchestra somewhere. The parents state they are willing that he remain where he is if he desires, but wish him to communicate with them in order that they may know he is alright.

"HONEYDEW" ALL SET

With the cast and producing arrangement of his new show complete, Joe Weber will be ready to open "Honeydew" early in August. The piece, written by Joseph Herbert and with a score by Efreim Zimbalist, is to be produced under the personal direction of Hassard Short. Paul Fidler is to be musical director.

In the cast will be Hal Forde, Sam Asch, Theresa Maxwell Conover, Dorothy Follis, John Park, John Dunamure, Queenie Smith, Mlle. Marguerite and Frank Gill, Kuy Kendall and Helen Long. There will be several Chinese girls to give an Oriental atmosphere.

"BEAUCAIRE" BOOKED FOR ROAD

"Monsieur Beaucaire," the romantic opera founded on Booth Tarkington's story, is to be sent on tour in September by A. L. Erlanger, who has engaged the same company that appeared here last season, and before that in the original presentation in London.

Marion Green, who originated the title role abroad, will head the cast, which will include Blanche Tomlin, John Clarke, Lennox Pawle, Robert Parker, Spencer Trevor, Robert Cunningham and Marjorie Burgess.

CHI. OPERA OPENS OCT. 18

The Chicago Opera Company will open its itinerary for the season with a preliminary tour in the Mississippi Valley, beginning Oct. 18 and will continue with a six weeks' engagement in New York City ending March 5. It will appear in Chicago from November 18, to January 22.

Following its New York appearance, a post season tour will include Buffalo, Pittsburgh, Cleveland, Cincinnati, and Western points.

"LION'S WHELP" REHEARSING

"The Lion's Whelp," a comedy by W. H. Kirkbride, on which rehearsals have been begun, will have its premiere in Stamford on July 9. In the company are Paul Gordon, Allen Thomas, Edwin Strawbridge, Robert Thorne, Marius Rogati, Leo Roget, Thomas Cameron, Florence Malone, Maude Milton, Harriet Ross and Clare Eames.

MORRISEY SHOW FOR CASINO

The new Will Morrisey Revue "Buzzin' Around," is slated to go into the Casino Theatre on or about July 15. It's out-of-town opening at Far Rockaway last Friday was cancelled owing to the fact that the scenery was not ready.

COHAN DOING McHUGH COMEDY

George M. Cohan has announced as his next production Augustus McHugh's comedy, "The Meanest Man in the World," the out-of-town premiere of which will take place in Atlantic City on July 26.

REUBENS' LOSES AGAIN

The Reubens Brothers, who conduct a delicatessen store on upper Broadway that is extensively patronized by theatrical folk, were again unsuccessful last week in the litigation which they instituted against Robert H. Mainzer, the banker, to recover \$25 as the value of a ham they sold him last New Year's Eve. The Appellate Term of the Supreme Court last week affirmed the previous verdict rendered by a jury in the Municipal Court, which found that the fair market price of the ham did not exceed \$14.

Mainzer refused to pay for the ham on the ground that the Reubens' charge of \$25 was excessive. They brought an action against him in the Municipal Court, where a jury lopped off \$11 from the bill rendered by the Reubens Brothers, and in addition added \$15 costs for them to pay. The affirmation of the lower court's verdict by the Appellate Term adds an additional \$25 in costs to the Reubens.

COHAN TO PRODUCE REVUE

George M. Cohan will write a revue for production next season. In addition, there will be produced in New York plays which he is now offering on the road. They are "Mary," a musical comedy now running in Boston, which will come to the George M. Cohan Theatre early in the season, and "Genius and the Crowd," a comedy by John T. McIntyre and Francis Hill, which will be seen in New York early in October.

Cohan will also offer a new comedy of his own in September, a play hitherto known as "The Celebrated Chums," in which it is possible that his daughter, Georgette, may appear.

WEBER EXERTING INFLUENCE TO HALT MUSICIAN STRIKE

**President of Union Gets Men to Drop Many Claims Put Forward
—Still Holding Out, However, for 50% Increase in
Salary and No Free Rehearsals**

Following a practical deadlock between the musicians' union and the managers' association over the demands recently put forward by the men, President Joe Weber, of the musicians' union began, on Monday of this week, to exert every effort toward avoiding a strike. Meetings between union and managerial representatives have been held practically every afternoon and evening of this week with the result that, it is expected, the wrinkles in the situation will be ironed out and the strike avoided.

At the time of going to press meetings between the two bodies were still being held, and, if not settled before, it is expected that a decision one way or the other will be reached to-day, for the contract under which the men are working at present expires at 12 o'clock to-night, (Wednesday). To-morrow, (Thursday), the men will be without the protection of their present contract.

In his efforts to avoid a strike, President Weber stripped the union list one by one of the many demands that it had first contained, foremost among which was the clause calling for a thirty-five weeks' guarantee to every man employed for either musical comedy or dramatic attraction. The foregoing demand has been a sore spot with the managers since the musicians first took their stand for a new working agreement several months ago.

Another demand, of prime importance which was chalked off the list by Weber, was that calling for all orchestras, in either musical comedy or dramatic houses, not to number less than ten men. The average orchestra in a dramatic house now numbers not less than three men and seldom more than five. Rather than meet the added expense of placing a ten man orchestra in their theatres, the managers stood ready to do away with music altogether in dramatic houses. However, orchestras in theatres where musical comedy is presented usually number more than ten men.

The withdrawal of the demand calling for an eight weeks' limit for men engaged for an augmented orchestra, was looked upon by the managers as another point of importance in their favor. Managers

of musical comedy attractions who are in the habit of enlarging their orchestras on holidays and Saturdays, have opposed this issue strongly since the beginning, in as much as the employing of a full sized orchestra through the week would entail a considerable loss.

Musical comedy attractions calling for several orchestra members, the men to appear during the show as a stage band, scored another point, when it was decided by the union to withdraw the demands calling for a separate engagement for men thus employed. Other demands withdrawn were those of insisting that but one man contract to furnish music for one house only, and that, after July 1, all houses in which it was the rule not to allow the men substitutes whenever they chose were to be taxed \$15 extra a man per week.

However, the musicians are continuing to hold out for a fifty per cent increase over the old scale and still insist upon no free rehearsals. The fifty per cent holds good only on a six day working week, anything over to be paid for at the rate of fifty per cent above the weekly pro rata. Thus, musicians employed in dramatic houses where the present minimum is \$30, would get \$45 on the six day week, while musicians in musical comedy houses where the present rate is \$38 a week would get \$57.00.

Last week, the managers offered the musicians a thirty per cent increase on the present working agreement, which the latter turned down at their Friday meeting, together with a thirty-two-and-one-half per cent increase offered by the vaudeville managers. The average weekly wage for musicians employed in vaudeville houses under the present scale is \$40 a week.

Should the managers be unsuccessful in reaching an agreement with the musicians and the latter should walk out, the Actors' Equity, according to their agreement with the P. M. A., would be unable to declare a sympathy strike should they be so requested by the musicians. However, the Chorus Equity, whose agreement allows them to strike at any time, would in all probability walk out with the musicians, providing the latter called upon them.

EQUITY ABOLISHES OFFICE

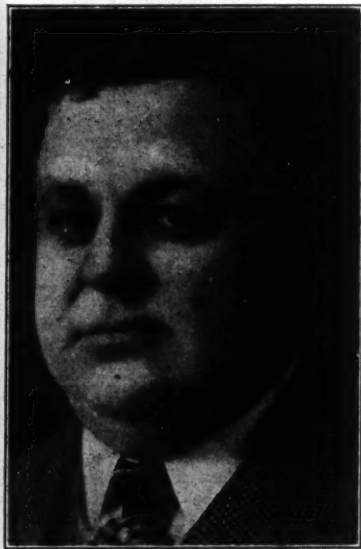
As a culmination of the recent row in the ranks of the Actor's Equity Association, resulting from Wilton Lackaye's open attack upon Earle R. Booth, in which it was disclosed that the latter was receiving \$100 a week salary and two and one-half per cent of the net receipts of all benefits, as chairman of the entertainment committee, an order in council was passed early this week eliminating the office and, hereafter, making it a voluntary one. Booth severed his connections with Equity several weeks ago. The resolution follows:

"Regularly moved and carried that, in view of the fact that but two entertainments will be given next year, the Council has decided, in the interests of economy, that the office of Chairman of the Entertainment Committee be a voluntary one."

WANTS FARE BACK

The Equity-P. M. A. arbitration board will sit on the case of Marion Hudson against J. J. Shubert, on Thursday of this week.

Miss Hudson claims that she was engaged in Chicago for the Al Jolson "Sinbad" show and that, following the closing of the company in Pittsburgh, she was refused her fare back to the place of her engagement. According to officials of the Musical Branch of Equity, the Shuberts claim to have no record of it.



HARRY HOLMAN
In His New Comedy Success
HARD BOILED HAMPTON

By Billie Miller and Stephen G. Champlin. The playlet was a tremendous success. Second after intermission at B. F. Keith's Orpheum during the past week. B. F. Keith's 81st Street Theatre this week. Direction Thos. J. Fitzpatrick.

HAST SIGNS EVELYN NESBIT

Evelyn Nesbit has been placed under contract to appear in a legitimate play early next season, according to Walter Hast, who is going to produce the piece. Miss Nesbit's dramatic vehicle is a three-act play called "The Open Book" by Philip Bartholomae. Hyman Adler, the Yiddish actor and a cousin of Francine Larrimore, has been engaged by Hast to support Miss Nesbit. The play is scheduled to go into rehearsal early next August and will open out of town early in September.

Hast also announced that he will produce three more new plays before next December. The first, "A Daughter of Two Worlds," a three-act drama by Leroy Scott, in which Emmett Corrigan will be featured, will be placed in rehearsal the first week in August.

The second is a rural comedy in three acts called "The Indian Giver" by Roy Briant, to be placed in rehearsal early in September. The third one, which he will produce in association with Morris Rose, is a musical play called "Blue Eyes." The book was written by Leon Gordon and Leroy Clemens, and I. B. Kornblum and Zachary Myers, a brother of Carmel Myers, the motion picture actress, are jointly responsible for the lyrics and score.

In addition, Hast also announced that "Martinique," which closed last week at the Eltinge Theatre, will re-open August 23 at the Plymouth Theatre, Boston. "Martinique" will also be presented in London next September by Sir Alfred Butt.

SUES "MARTINIQUE" OWNERS

Fred and Walter Murray (N. Y. Calcium Light Company) have brought an action in the Supreme Court against "Martinique," which closed a week ago last Saturday at the Eltinge Theatre.

According to the complaint filed by George W. Olvaney, attorney for the Murrys, the producing corporation that put on the show bought certain electrical fixtures to be used for lighting effects in "Martinique." The price was \$2,575.80. However, the complaint sets forth, the plaintiffs received but \$390 on account. Thus, they are seeking to recover an alleged balance of \$2,185.20.

Walter Hast organized the corporation which produced "Martinique." It is scheduled to re-open in Boston, August 23. Lee Shubert also has an interest in the show.

CORT CASE UP THIRD TIME

After being postponed twice before, at the request of John Cort, the complaint against the latter brought by the entire chorus of his "Listen Lester" company, will come to a hearing on Thursday of this week before the joint arbitration board of the P. M. A. and A. E. A. The choristers claim pay for lay-off on January 23, last, while the company was making a jump from Emporia, Kansas, to Springfield, Mass. The total amount of claim is fixed at \$30.

TERRE HAUTE BARS CARNIVALS

TERRE HAUTE, June 29.—The ban has been placed on carnival companies in this town. Because of the opposition of both the church and business organizations to the running of carnivals on Sunday, and gambling, the city council has passed a law prohibiting city officials issuing any more licenses to such companies. Brazil and Clinton, Ind., and Sullivan and Robinson, Ill., are also closed against them.

JOHN BARRYMORE READING PLAY

John Barrymore is at present reading a dramatization of H. G. Wells' novel of some years ago, "The Wonderful Visit," in which he will, possibly, appear next season. It is a story concerning the coming of an angel to earth, and the Barrymore role may be that of the angel.

LEAVING CIRCUS FOR FAIRS

The Sells-Floto circus is to lose four of its headline attractions during the month of August, it became known this week. They are the Flying Codonas, Portia Sisters, Cottrellpoulls and La Belle Victoria. These acts have been contracted to appear in Middle-Western State fairs.

MAURICE MOSCOVITCH HERE

Maurice Moscovitch, the American-Yiddish actor who returned to this country last week from London, where his performance as Shylock in the "Merchant of Venice" proved to be one of the chief dramatic hits of the theatrical season, stated early this week that he would not act in this country until the fall of 1921.

Together with Mrs. Moscovitch, he returned here after an absence of two and one-half years, for the express purpose of conferring with Leo Ditrichstein and the Hattons regarding "The Great Lover" which Moscovitch will present and appear in in London, where the play is scheduled to open the first week in October at the Shaftesbury Theatre. Moscovitch will act the play in English, as he did Shylock, and he stated that he is trying to get together, with the exception of Ditrichstein, the members of the original cast. Already he has signed up Beverly Sitgreaves, who is in London at present and who enacted the role of the Sabbatini woman when the play was originally presented here.

Moscovitch will produce "The Great Lover" in association with Grossmith and Laurillard, who acquired the play from the estate of the late Sir Beerbohm Tree, who had previously acquired the British producing rights from Leo Ditrichstein and who was preparing to appear in the play shortly before his death.

Moscovitch appeared as Shylock in the "Merchant of Venice" for a period of thirty-eight consecutive weeks last season, first at the Court Theatre and later at the Duke of York's Theatre. Besides establishing a record run for one Shakespearean play in London he also established a record for gross receipts on a Shakespearean play, for he played to a total of \$342,000 on the run. This means an average of \$9,000 a week gross. In London, where production expenses are much less than they are in this country, \$9,000 a week gross over a protracted period on a Shakespearean play is considered extraordinary takings, despite the fact that, last season, shows in London took in as much as \$20,000 a week. As a matter of fact, even in this country receipts of \$9,000 a week on a Shakespearean play would be considered good business.

It had been reported that Moscovitch, who speaks English fluently, would appear here in a series of Shakespearean performances at the Fulton Theatre. This was denied by him early this week at the Hotel Claridge, where he is living.

His immediate plans, he stated, are to remain in New York for the next ten days or so, in the meanwhile, if possible, conferring with Ditrichstein and the Hattons, who jointly wrote "The Great Lover." Then, accompanied by his wife, he will go to one of the seaside resorts along the Jersey coast for a two months' rest. Some time in August he plans to return to England.

Moscovitch is a citizen of this country and has never relinquished his American citizenship, despite intermittent visits during the last twelve years to England and other European countries, where he has acted in both the English and Yiddish languages. His first appearance in this country was made on the Yiddish stage about twenty-seven years ago. At that time, he appeared in one of the theatres on the lower East Side and Mme. Kalich, herself risen to eminence on both the Yiddish and English stages, was a member of the same company. The last time he appeared on the Yiddish stage in this country was two and one-half years ago, at the Second Avenue Theatre, where he appeared in support of the late David Kessler.

Moscovitch's right name is Maurice Maaskoff. He has three sons, all of whom are in England at present. The eldest, Anton Maaskoff, who is twenty-seven, is a violin virtuoso, and is arranging a concert tour in this country for next season. Harry Maaskoff, twenty-six, is in the importing business in London, and the youngest, Nat, twenty-three, is a singing and dancing comedian appearing in the London revue "Brand Pie" at present, under the name of Nat Madison.

While in this country, Moscovitch expects to dispose of a Yiddish play.

COHAN AND HARRIS END PARTNERSHIP THIS WEEK

Sam Harris Denies There Is Any Foundation for Report of Their Remaining Together or of His Taking in Irving Berlin in Cohan's Place

Sam H. Harris, early this week, settled the reports that he is about to rejoin his recent business partner, George M. Cohan, when he stated that the final papers dissolving the firm of Cohan and Harris would positively be signed, according to schedule, to-day (Wednesday).

Explaining the basis of the reports, the renewal of a lease on the Grand Opera House in Chicago, which they jointly undertook several weeks ago, Harris stated: "We both took the theatre under lease because it was the most convenient way of putting through the deal; just a joint venture such as he or I might take with anybody."

Mr. Harris said that no significance should be attached to any joint venture that he may undertake in the future with Cohan, either for it was quite likely that they would both be interested in several theatrical propositions.

When Harris's attention was called to the fact that both are continuing to occupy their respective office quarters in the Cohan and Harris Theatre Building,

he remarked that it was perfectly natural for Cohan to be in the building at this time, because he has thus far, been unable to acquire offices elsewhere. And, as far as he was concerned, Harris added, Cohan could remain there as long as he cared to.

When it was suggested to Harris that the Cohan and Harris split is a mystery in the theatrical world, especially so since their former cordial personal relations apparently have undergone no change, he remarked:

"To be quite frank, it is a mystery to me, too."

It was intimated, however, that the split came about through the suggestion of Cohan, who had, following the actors' strike, thought of retiring from the theatrical business entirely.

Regarding the report that he was contemplating a theatrical partnership with Irving Berlin, Harris stated that there was absolutely no truth in it, even though interested in a theatre, ground for which will be broken shortly.

90 WRECK VICTIM SUITS FILED

CHICAGO, Ill., June 28.—Ninety damage suits aggregating more than \$1,000,000 were filed in a race, against time in the Hammond Superior Court in Hammond, Ind., on Saturday morning. All are against the Michigan City Railway Company, by administrators of estates of Hagenbeck-Wallace Circus employees killed in the Ivanhoe wreck two years ago. The law requires the filing of such suits within two years time and many of the damage cases, from all parts of the country, came under the wire at the last moment. There are now 125 suits as a result of the wreck. Attorneys for the plaintiffs hold the railroad was liable for their safety, while the railroad holds that the circus employees were not passengers.

EQUITY TAKES LONG LEASE

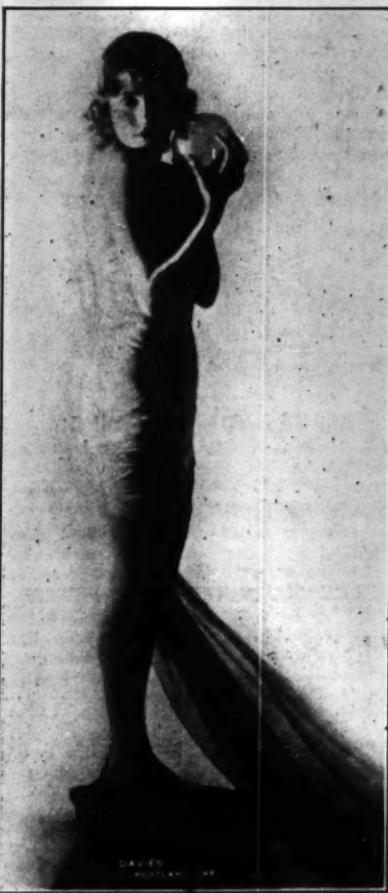
The Actors' Equity Association last week signed a ten years' lease on the property at 229 West Fifty-first street, which now houses the headquarters of both the Musical and Motion Picture Branches of the association. The lease includes the adjoining building at 227 West Fifty-first street, which will be converted into an office structure. The building now in use by the choristers and motion picture people is being entirely remodeled and decorated.

NAN HALPERIN MAY QUIT

CHICAGO, Ill., June 28.—It is reported that Nan Halperin will leave the Century Midnight Whirl, at the La Salle Opera House, on Sunday night of this week. She will undoubtedly return to the East, where she will prepare to take her own musical comedy attraction on the road.

COX PARTNER IN THEATRE

DAYTON, Ohio, June 28.—James B. Cox, who stands a good chance of being nominated by the Democratic Party, is reported to be part owner of the Keith Theatre in this city and has always taken an active interest in theatrical affairs.



MISS BILLIE SHAW AND HER REVUE

At Palace, New York, this week (June 28) with DAVE WHITE, Edward Holdsworth and Harry Squires. A most pretentious song and dance offering with lyrics and incidental music by Miss Shaw, staged by Wm. Seabury. Enthusiastically received at the Palace on Monday. Direction, Ralph Farnum, of Edward S. Keller office.

MRS. HARRIS OPENS PIECE

ATLANTIC CITY, June 28.—Recent indications in the theatre seem to point to an attempt to reinstate romance in its one time place on the shelves of the dramatic shop. There is Leo Ditrichstein's "The Purple Mask," "Tillie of Bloomsbury," "Dear Me," "Once Upon a Time," "Little Old New York," and most recently the golden piece "Romeo and Jane." The success of these, that is, one or two of them, has been mild.

The fate of "The Proper Spirit," which made its shy entrance into the present day dramatic company here tonight, therefore, seems easily read in the theatrical zodiac. Though not a commonplace story, it is unfolded with a commonplace method and bears the stamp of newspaperdom's carelessly accepted idea of creative writing.

It is compounded of love denied the unheroic heroism of patient endurance of sorrow, self sacrifice and ultimate readjustment. The theory that love, unrequited, can wreck a man's life and send him to the now forbidden bottle, has long since died of anaemia, at least literally speaking. That this could happen to a newspaperman seems hardly credible, though the story begins in the days when, in order to become a writer, it was considered necessary and orthodox to grind away half of a lifetime on the staff of some daily.

Albeit, it is a pretty story which this play tells; but so lesisurously is the telling and so patent the denouement that the rapidly moving mind of today frets over the pace.

To tastes made insensitive to delicate flavors by the betel of the present day theatre, this "Proper Spirit" is as a lemon phosphate to a Kentucky colonel.

One of the cast, at least, deserves particular mention. Harry L. Minturn presented an uncommonly creditable portrait drawing of Peter Bentley, the love wrecked newspaper writer, though, at times, his lassitude and his listlessness of interest were a trifle exaggerated, emphasizing the work rather than the picture.

Herbert Cortbell's forte is unmistakably musical comedy, not to refer to the enormity of asking an audience to imagine this genial and generously proportioned gentleman in the marines. The piece was written by Kelbourn Gordon, press agent for William A. Brady, and A. L. Robertson. It was produced by Mrs. Henry B. Harris.

CHICAGO GIVING REVELLE BENEFIT

CHICAGO, Ill., June 28.—Chicago will precede New York in the theatrical testimonial given in behalf of Nellie Revelle, who is now confined to a hospital in New York. On the afternoon of July 4, a week before the New York event, a performance will be given at Woods Theatre here in which every branch of the theatrical field has promised to participate.

J. J. Rosenthal, manager of Woods Theatre, and Harry J. Riding, manager of George M. Cohan's Grand Opera House, are in charge of the event.

J. J. Rosenthal is personally arranging the show and the following list of artists have already vouched their services for that date:

Clar Joel, Jack Osterman, Taylor Holmes, Izetta, Harry K. Morton, Ted Lewis, Katherine Osterman, Jay Gould, George Sidney, Edmund Breese, Nan Halperin, Robert Edson, Al Herman, Frankie Fay, Coletta Ryan, Friscoe, Loretta McDermott, Wionia Winters.

Tex Austin's Cow Punchers, who are here as the main event of the Elks' convention, will also perform, as will members of "The Passing Show" and other musical comedy productions playing Chicago that week. In conjunction the Orpheum Circuit, of which Miss Revelle was formerly publicity director, has consented to permit any of their attractions playing the Majestic, Palace and State Lake Theatres, to take part in the testimonial.

Mr. Rosenthal stated that up to Friday afternoon, there had been an actual advance sale amounting to \$500, and the news of the affair had just got out. Bob Hall, vaudevillian, has taken 100 tickets at \$2.50 each. Mrs. Caroline Kohl and A. H. Woods have reserved boxes for the affair.

WALLACE EDDINGER DIVORCED

Although every attempt was made at secrecy it has become known that Wallace Eddinger, of "Wedding Bells," was divorced on June 7 by Ivy L. Eddinger, in the Supreme Court at White Plains.

According to the papers, private detectives were maintained to keep a constant watch on Eddinger. Before the referee, George C. Andrews, of Tarrytown, upon whose reports and findings the decree was granted, Detective Robert S. McLellan testified that he saw the actor meet a very pretty blonde after the performance on April 12. He also testified that on the night of April 21 Eddinger left the Majestic Theatre, Brooklyn, accompanied by a "tall lady."

During the testimony given in the action it was stated that when Eddinger was trailed by detectives and found with a woman in his apartment, he served them drinks and sandwiches and told them to keep quiet and not let anyone suspect their purpose.

ED WRIGHT SHOW OPENS

SACRAMENTO, June 8.—Eddie Wright's "Yankee Doodle Girls" have opened at Joyland Park, following the Joyland "Follies," which closed after a four weeks' engagement.

The newly organized company includes Eddie Wright, producer and leading comedian; Lucille Du Bois, prima donna; Bobby Lee, soubrette; Tom Hayes, characters; Claire Chase, character woman; Jimmy Norton, juvenile.

The eight chorus girls are Lucky Pollard, Billy Starr, Isabel Barron, Alta Farnum, May Le Roux, Isla White, Virgie White and Pauline O'Day.

The policy of the company will be one hour burlesques with a change of program weekly. The first bill will be "The Janitor." It is the intention to tour this company through the Orient later on.

MORRISSEY SHOW OPENING

ATLANTIC CITY, June 29.—A. H. Woods will open his new theatre here Thursday night, July 1, with "Buzzin' Around," Will Morrissey's second annual revue, written and produced from his own direction. The dancing numbers have been staged by Ernest F. Young.

In the cast is Elizabeth Brice, Will Morrissey, Walter Wilson, Violet Engel-feld, Ernest F. Young, Mary Masters, Jack Kraft, Donald Roberts, Priscilla Parker, Helen Gladdings, and Aleta.

"GUS" DRIER SAILS

August Drier, the attorney, sailed for Europe last Saturday aboard the Baltic.

ERLANGER SENDS GREETINGS

SAN FRANCISCO, June 28.—The New Bostonians, which opened here recently at the Columbia Theatre, have been felicitated in a telegram from A. L. Erlanger, of Klaw & Erlanger, New York. The telegram follows:

"Congratulations on your selection of the title of your new company. May your success in good old San Francisco result in the Bostonians becoming again a household word for the best in entertainment from Market street to Broadway. Your company is a splendid one and I wish I could be with you for your premiere. Be assured of the best wishes of myself and all the others who were identified with The (Old) Bostonians. Signed—A. L. Erlanger (Klaw & Erlanger)."

SHERIFF AFTER BELLE BENNETT

SAN FRANCISCO, June 26.—Sheriff Tom Finn served an attachment on Belle Bennett for \$187 last week, due the Eagle Taxicab Company. Judgment for the amount was obtained by the proprietor, George Faulkner, in Judge Deasy's court. A deputy sheriff took charge of Miss Bennett's wardrobe and will keep his eye on her until the amount due is settled. Despite these facts, Miss Bennett when asked concerning her indebtedness to the taxicab company, denied that she had been sued, or that she owed the bill. Sheriff Finn states that he expects to convince her of the true situation.

GRIFFIN ORGANIZING MINSTRELS

SAN FRANCISCO, June 28.—Sam Griffin, former minstrel man, is organizing a show to be known as Sam Griffin's Premier Minstrels.

Included in the circle will be Eugene de Bell, William Hallett, Al Tint, Joe De Soto, Lew Brady, Jimmy Rego, George Harrison, Harry Bayfield, Ed Ward, Fred Ford, Ed Bacon, Manuel Hernandez, William Gardner, Slim Casey, Frank Desmond, Ed Leahly and Jimmy Barry.

The show will carry, altogether, thirty people, including a band of twelve pieces.

BILL ROCK SHOW OPENING

ATLANTIC CITY, June 28.—William Rock's musical revue, "Silks and Satins," will open here next Monday night at Nixon's Apollo Theatre. Eddie Cantor and Thomas Duggan are jointly responsible for the book, the lyrics are by Louis Wesley and Leon Rosebrook is credited with having composed the score. Earl Lindsay staged the dance numbers.

VAUDEVILLE

MOSS HOUSES ARE BEING TRANSFERRED

NEW CORPORATION FORMED

That the process of transferring the B. S. Moss string of houses to the Keith interests is now under way was learned last week following the organization by the Keith attorney, Maurice Goodman, of a new corporation with a capitalization of \$2,500,000, which will take in the Moss houses. The new corporation is known as the Greater New York Vaudeville Theatres Corporation. According to the certificate on file, it will begin business with a capital of \$50,000.

The subscribing directors to the original certificate of incorporation are John A. Hopkins, Philip G. Offin, Benjamin Thau and John A. Wood, all of whom are known to be employees of the Keith or allied offices in the Palace Theatre Building. Each is credited with holding 125 shares of the capital stock of the corporation.

The stock of the corporation is divided as follows: \$50,000 worth shall be "voting preferred stock," par value \$100; \$1,450,000 worth shall be "non-voting preferred stock," and the balance of \$1,000,000 shall be common stock. The general stockholders will "not be entitled to vote at any of the meetings of the corporation and the sole power to vote thereat shall be vested in the 'voting preferred stock' and the holders thereof."

The holders of preferred stock "shall be entitled to cumulative dividends thereon at the rate of 8 per share of 8 per cent of the amount of par value for each fiscal year of the life of the corporation." There is no limit set to the dividends to be paid on the common stock after the 8 per cent is paid on the preferred.

It is set forth in the certificate, said to be a model of its kind, that there shall be four directors and that none of them need be stockholders of the corporation. If one of the directors dies, resigns or is disqualified for any reason whatsoever, the terms of all the other directors shall cease and the entire board shall be deemed vacant and a new election of directors called.

That the voting power in the new corporation will be vested in the Keith interests entirely is evidenced by the number of shares of "voting preferred stock" which each of the original incorporators has subscribed for—125 shares each—the entire issue of vote-giving stock.

Early this week, it was reported that Moss has received approximately \$1,000,000 in cash and a block of stock, including 100 shares of "voting preferred stock" for relinquishing his controlling interest in the B. S. Moss string of theatres, which will probably soon be running entirely under Keith management. However, it was said that Moss has not received the money in a lump sum. It will be turned over to him in equal payments at certain stated intervals extending over a period of four years.

CLAIM LIGHT BUSINESS

Harry Langdon has complained to the N. V. A. that Harry and Etta Conley are using a piece of business which is original with him. It concerns the tail-light on an automobile, which throws a diminishing red light as the machine disappears up the road painted on the drop.

Harry and Etta Conley are using the same bit with a motor cycle instead of an automobile. The effect is the same.

PARISH & PERU TIE UP

Parish and Peru, the vaudeville team, has signed for the new John Cort piece "Jim Jam Jeems."

NEW ACTS

"Ding-Dong," a new Victor Hyde act, with the following people: Mary Barrett, Lucille Harrison, Vida May.

Patton and Marks, in "Bits and Pieces of 1920," will open at the Fifth Avenue, June 30th.

McKay and Murray opened in a new act by Edgar Allan Woolf at Proctor's, Elizabeth, last week.

Ben Ross and Bert Samuels, in a new act to be known as Ross and Bert, will open shortly on the Loew southern time.

The McConnell Sisters opened with a new act by Hassard Short at Proctor's, Newark, last Monday.

ACCEPTS RAILROAD JOB

CHICAGO, Ill., June 28.—W. F. Canada, for the past six years stage manager of the Great Northern Hippodrome and also its advertising manager during that period, has been appointed passenger agent of the Big Four railroad, with Chicago as his headquarters. Mr. Canada was prominently known by thespians as "Billy." He was in the railroad service before becoming identified with the theatrical business.

ACTS PLAY FOR BILL

MUSKOGEE, Okla., June 25.—Owing to the scarcity of musicians at the Yale Theatre, which fills in for Loew's southern tour, Halsey Mohr, song writer, had to play the piano for the other acts during the first half of last week. Tess McCoy did the same the last half, also filling her part in Bobby Stone's act "Hearts and Flowers." Their work saved the bill from being cancelled.

CAUSES TROUBLE IN THEATRE

James Regan, twenty-five, was arrested last week for causing a disturbance during the performance at Fox's Tremont Theatre, on the complaint of Minnie Fauntroy, head usher.

Regan was tried before Magistrate Silberman, who suspended sentence after Regan had apologized to the usher and those he was supposed to have insulted.

SAM FALLOW RE-INSTATED

Sam Fallow, who, several weeks ago, was expelled from the Loew booking floor for breaking one of the rules of the office by booking an act into a Sunday concert while it was playing at one of the Loew houses, has been reinstated by Jake Lubin, and resumed booking through that office on Thursday of last week.

GRANAT NOW MANAGING

Louis Granat, who formerly did a whistling act, is managing the Wilson Theatre in East New York and booking thirty-five acts a week for \$210. Five acts a day are played and the bill changes each day.

PALACE SUPERINTENDENT BETTER

M. P. Ryan, superintendent of the Palace Theatre Building, who has been ill at his home with an attack of pneumonia, has recovered and is expected to return to his office this week.

CRESCENT CONCERTS OPEN SEPT. 5

The Sunday concerts at the Shubert-Crescent will re-open their season on September 5, with a ten act bill booked by Joe Eckl. The bill each week will comprise ten acts.

BRITT WORKING CABARETS

George Britt, of the team of Fox and Britt, which recently split, is working in the show at the Hotel Marlborough, as is Harry Blome.

SALEM HOUSE TO CLOSE

SALEM, Mass., June 26.—The Empire Theatre, this city, will terminate its season on July 5.

SHOT FIRED BY KITTY GORDON WOUNDS ACTOR

JOE HACK IN SERIOUS CONDITION

CHICAGO, Ill., June 28.—Kitty Gordon, who appeared last week as the headline attraction at the Palace Music Hall in conjunction with her partner Jack Wilson, accidentally shot and seriously wounded Joseph Hack, an acrobat of the team of Page, Hack and Mack, during the Friday matinee performance.

Hack was standing in the wings waiting for the Gordon turn to finish. The acrobats were to close the show. In a part of the Gordon act a burlesque on motion picture taking was being done. The villain had the heroine and was choking her. Jack Wilson was running the camera. At this juncture Kitty Gordon dashes in and demands that the villain release the girl. He refuses and Miss Gordon whips up a revolver and fires. It was at this point that the shot fired into the wings wounded the acrobat and sent him rushing in an ambulance to the American Theatrical Hospital.

The police were immediately notified and Kitty Gordon, Jack Wilson, Vera Beresford, Miss Gordon's daughter, and Frank Griffith were taken to the Central detail station to explain the shooting. Miss Gordon stated that when she fired what was supposedly a blank, the recoil burned her hand and she dropped the revolver.

Jack Wilson explained to the police that, during the day he carried the revolver loaded with regular bullets in order to protect Miss Gordon's jewelry, which he says is worth \$250,000 and that he uses the same revolver in the act, unloading the regular shells and replacing them with blanks. He stated that he might have forgotten to take out one of the real bullets and that is undoubtedly how the accident occurred.

At the American Hospital, Dr. Thorek stated that the wounded man would recover. The bullet hit the performer in the arm and then entered his body, cutting through the ribs and coming out of his back.

The wounded man stated that when he recovers he will sue Kitty Gordon and Jack Wilson for willful carelessness.

The shooting took place in full sight of the matinee audience. They, however, did not know what had occurred until they were leaving the theatre and saw an ambulance at the stage door. The act of Page, Hack and Mack did not go on after the accident, the management permitting Jack Wilson to make an announcement of the fact that one of the members of the closing act had been seriously burned.

The police permitted the members of the Kitty Gordon act their freedom, but should the accident take a serious turn, they will again be rearrested and held for further questioning.

AIDING FOREIGN SHOWMAN

E. F. Albee has arranged an all-star benefit in behalf of Ben Rogowich, a former Russian showman, now destitute as a result of Russian internal troubles.

Rogowich, now living in New York, has received several appeals from his family for aid and money, but has been unable to send any, and the benefit was arranged in order to make it possible for him to do so. The benefit takes place on July 2, at the Grand Street Theatre.

VICTORIA HOUSE TO CLOSE

The Royal Victoria, Victoria, B. C., an Orpheum split week house playing two days of vaudeville, will close its season in two weeks.

LIGHTS TO GIVE CIRCUS

The Lights Club, sometime in July, will stage a circus of the old-fashioned variety, with Leo Carrillo in charge. The Ringling Brothers are to furnish the tent and animals through the courtesy of R. H. Burnside. "Manny" Manwaring will have charge of the tent, the show lot and circus paper. Music will be taken care of by Fred Gray and Billy Speeder. Concessions will be handled by Fred Pisano and publicity by Hurley and Powell. Ladies contributing their services so far are Edna Tinney and Dorothy Stars.

Twenty-three horses have been contributed by Griffenhagen, Bennet Smith, Tony Tedden, Hirsh, Fred Stone, Tinney, Horn, Pearl White, Powell, Billy Connelly, Ann Caldwell, Pettit and Thomas.

Clowns will be Eddie Carr, Tom Dugan, Jimmie Conlin, Wilson, Frank Leighton, Ben Mulvey, Martell, Female Clown, Frank Kaufman and Harry Cullen.

The following acts have all ready been arranged for:—Arabs, bicycle acts, Billy Bouncer's Circus, Pete Mack's Cowboys, Sully, Rogers and Sully, Carpos Brothers and Lee Dupree.

NEW REVUE AT BROADWAY

The Broadway Theatre is to have a new revue entitled "Bathing Girls of 1920" opening for a summer run July 11th.

Tom Rooney put the show together, Earl Lindsay, who directed the William Rock show, did the staging, and Harry Walker furnished the cast.

Donna Montren, formerly prima donna with "Chin Chin," and Irene Delroy, who was with G. M. Anderson's "Frivolties," have been engaged for the leading roles. The rest of the cast includes, Jerry Trevor, Helen Travers, Dot Smith, Marjorie Drew and Jane Diamond.

STICKING TO SHUBERTS

Jack Norworth has cancelled a contract with the Shuberts to go with "My Lady Friends," playing the Clifton Crawford part. This calls for twenty-five weeks, opening at Atlantic City in a couple of weeks and playing Boston, Washington, Philadelphia and Chicago.

At the conclusion of this engagement, he will appear under the Shubert management, with Janet Adair, in a farce comedy which he has lately purchased.

BOOKED INTO BERLIN

Emiel Pallenburg has been engaged through the Wirth-Blumenfeld Company, to appear at the Winter Garden, Berlin, for the month of December. A tour of Germany has been booked to follow. Pallenburg has one of the largest animal acts in vaudeville.

EDWARDS AND GAYLE SPLIT

Jack Edwards and Betsey Gayle, who did an act known as Edwards and Gayle, split last week, Edwards forming a new single, that opens this week at Baltimore and Miss Gayle going into the Strand Roof show, in which she will do a specialty.

KELLARD GOING INTO VAUDE

John E. Kellard, Shakespearean actor, is to be seen in vaudeville shortly in a new act written by himself in which he will be assisted by another man and woman.

DELISLE TURNS AGENT

William DeLisle, known in vaudeville as "Juggling DeLisle," has abandoned the performing end of the game, and has gone into Bruce Duffus's office as an agent.

ACTS GET 40 WEEKS

Hawthorne and Cooke, Mykoff and Vanity, Lyons and West and Nick Verga have been booked by Harry Shea for forty weeks of Loew time.

VAUDEVILLE

PALACE

A long and badly arranged show was opened by the Three Lordons with acrobatic feats, following which J. Rosamond Johnson and his company of five sang a number of songs and played jazz.

In one, Johnson opened the act with a number of old time hits that were reminiscently interesting, but did not arouse any especial enthusiasm. The act was too long, running thirty minutes. The tenor solo by "Peggy" Holland, one of the men, was a hit. Johnson made a speech of thanks at the finish of the act.

Orth and Cody did essentially the same act reviewed at the Fifth Avenue earlier in the season. Orth has a Bert Coote expression that helps to get laughs with some old material used. But, the chief interest seems to centre around Ann Cody, a French girl, with a very abbreviated gown from a rear point of view. The skirt comes well down in front, but shows the legs above the knee in the back, and this is used several times for allusions both in word and pantomime, by Orth. This, coupled with the over-timed, long and drawn out kiss, is inclined to be suggestive, although laughs and hands were received on the latter piece of business.

Orth is remindful of Stinson, of the old team of Stinson and Merton, in his manner of working. The act got over well and helped in the following act of Moran and Wiser.

The opening of this act was the same they have been doing for some time. Orth and Cody both worked in the last half of the act, Miss Cody doing some clever club juggling that was rewarded with applause. Orth joined with clubs and the four did some ensemble work.

In "One" Miss Cody plays a violin well. Orth plays the piano, Moran and Wiser play violin and mandolin. The juggling of the violin bow, while playing "Silver Threads Among the Gold" was a hit, as was the playing of "The Mocking Bird" with the announcement afterward. But, the wiping of the bow under the nose is not polite or funny. Miss Cody then played a part of "Czardas" by Monti. The concluding song by Moran and Wiser, explains that they have been taught the instruments and singing by Orth and Cody who, in return, have taught them the juggling. It looks, with some revision and a cutting of the running time, like a good frame-up for a four act.

Mae and Rose Wilton sang a number of published numbers in harmony, their voices blending well and the girls looking fresh and pretty in Summer dresses.

Henry Santrey and his band closed the first half and made as big a hit as he did the week previous. A number of the songs and the last encore have been changed.

The screened platitudes filtered through at this point and were followed by Nora Bayes, who will be reviewed in New Acts.

Signor Friscoe, at a very late hour for a single xylophone act, played a number of selections with a Libonati manner of working. After the phonograph bit, he called for requests from the audience and, although several were called more than once, he ignored the requests. Finally, some person was so insistent that he had to apologize for not having it. The audience started to kid this part of the act as, out of seven or eight selections called for, the "Signor" played only two and named the rest himself.

For a finish, Humoresque was played—"straight" and in rag time—a woman "plant" in the audience making the request and doing comedy, aided by the "Signor" on the stage.

Many then walked out, possibly due to the lateness of the hour, for it was 5:11 before Billie Shaw and company came on. She held the stage for twenty minutes and 5:31 marked the closing to a more than half empty auditorium.

Billie Shaw and Company will be reviewed under New Acts. H. W. M.

SHOW REVIEWS

(Continued on page 10)

ORPHEUM

The Billy LaMont Trio, two women and one man, opened the performance with a trick tight-wire act that went over very well. Strange to say, the audience at this house was very enthusiastic on Monday afternoon, and was exceedingly generous with its applause. The major portion of the work is done by the little miss who wears her hair in curls.

Lieut. Noble Sissle and "Eubie" Blake didn't do so badly for number two spot, taking four encores before they were let go. This duo has acquired a polish and finish within the last few months and their work improves daily.

Dorothy Richmond, assisted by J. Morrill Morrison, and a third party who might as well be given billing, inasmuch as he is the only other person in the act, presented a sketch of married life that is supposedly a "highbrow comedy" act. However, it succeeds in being only commonly commonplace and is hardly funny.

The story is that of a "friend" of a young married couple, who was once in love with the wife. The husband has deceived the wife as to his worldly means and, being at the end of his resources, decides to rid the world of his presence, in which objective he is aided by the friend, who then proposes to run away with the wife. The husband overhears and re-enters with jealousy burning him up and a desire to kill within his breast. His efforts at murder, however, are futile, and the "friend" then presents them with a check for \$10,000 because hubby saved him from marrying so extravagant a woman. When it was all over the audience didn't know what it was all about.

Harry Delf had things his own way and laughed his way into a hit, stopping the show. He is now using the photo album bit once more, in addition to several numbers which the program gives him credit for writing. He was funny on Monday afternoon and in good humor, for he inserted several original quips that were appreciated, especially by the orchestra.

Jane and Katherine Lee, playing a return engagement, repeated the success they achieved at this house previously. Jane, as usual, found some original things to do. They had to do their encore number, take several bows, etc. During the dramatic bit in the act, so appealingly did they act that several sobs were audible from the audience, as a tribute to their ability. In fact, the youngsters lift an ordinary act out of the mire by force of their personalities and ability.

Ed. E. Ford has an unusual act in some respects. He did very well, the only objection being the length of his speeches. He will be given a detailed review under New Acts.

Conlin and Glass have dressed their old turn up in new clothes, with a few new features added for extra attraction. The act now shows the course of true love as it runs through the seasons, with an appropriate setting, dressing and business for each.

Allan Rogers was in good voice and did very well. There was one thing, however, that he should not do. When coming back for his encores, he threw a kiss toward the wings, from which his pianist emerged. He intended it for two little girls in the wings, as he said, but his action was misconstrued by the audience. Rogers was forced to take an extra encore, for which he rendered "Eili Eili." The introductory speech was uncalled for. He is making a mistake by inserting these wordy explanations into his act.

General Pisano closed the show with an effectively staged sharp shooting act. He is a crack shot and has arranged his act very neatly, getting some good effects and notable results from his work. S. K.

BRIGHTON

Rekoma is an equilibrist who goes through a series of daring feats in a most graceful manner. His act is well suited for an opener. He enters in evening clothes, wearing a top hat and a cane. His ability to maintain his balance at all conceivable angles while perched on his hands, won him a good hand.

Lillian Price and Bud Bernie offer "Tune and Laugh Fashions of 1920." Miss Price, a tiny little bit of femininity, was well received. Bernie starts the act with a song at the piano, when he is interrupted by Miss Price, who enters with some laundry. She refuses to leave until she is paid for it. He tells her he has no money with him and that she will have to wait until the end of the act. Meanwhile, she interrupts his song, and shows him how she would sing it. The act is short but does not lag.

The Brians scored from beginning to end. They have a pantomime acrobatic offering. At the rise of the curtain two moving men are seen asleep. The one has a dream in which, instead of slinging a trunk about in slam-bang fashion he slings his partner. The latter's ability to be knocked about had those who like slapstick comedy laughing throughout. Without doubt this chap can take the hardest falls, in as funny a way as anyone in the business. Several times he was almost thrown out into the orchestra pit.

Olsen and Johnson both have infectious laughs and won a round of applause for every one of their numbers. The chap at the piano was a scream. Both he and his partner have winning personalities, which insure their success. Before they closed they had everyone out front swaying with them, and closed in a burst of syncopation.

Two exceptionally graceful dancers are John Guiran and "La Petite" Marguerite who brought the first half of the bill to a close. Marguerite has a winning smile and is extremely proficient at toe dancing. Guiran in an impression of Russian dancing, scored heavily, while an Apache dance brought a neat and well staged piece to its conclusion. Shea Vincent accompanied at the piano.

George Bobbe and Eddie Nelson put on the first heat in the second half. George, as a "straight," is a perfect foil for Nelson's comedy, which concerns "His Girl." Besides getting quite a few laughs this pair are both good singers. Nelson is of the Al Jolson type of singer, and got a hand for "Rockabye My Baby."

Eddie Buzzell and Peggy Parker were well received. Miss Parker represents a widow whose husband has left her more than \$3,000,000. Buzzell, a young lawyer, is sent to read the will. He then finds the young widow to be an old sweetheart and, of course, in the end marries her. The skit is well staged and practically every line in it is good for a laugh. The girl is a graceful dancer, has a good voice, and, all in all, is a very likable little lady. Buzzell is a natural, rapid-fire comedian and also a good singer and dancer.

Harry Fox told the audience how good he was throughout the greater part of his time on and, as he got a number of laughs and a good amount of applause, they evidently believed him. He is a good show man and admits he is just there for business. His manner of becoming intimate with the audience went over well. Beatrice Curtis has taken the place of Edyth Baker. She is very pretty and charming, but cannot sing.

Robilio and Rothman, in a number of strong man stunts, brought the matinee bill to a close. J. M.

RIVERSIDE

A delay in the arrival of the baggage of the William Seabury act was responsible for a complete change in the running order of the program of the opening show on Monday.

Seabury, who was at Atlantic City last week, was billed to close the first half of the bill but as his effects did not get in until the show was half over he was moved down to close the bill while Aleen Bronson and the Rigoletto Brothers were moved into the first half and Vinie Daly was changed from the third position to that of next to closing.

The El Rey Sisters opened the show in a well put on roller skating act which pleased so well that in spite of the small house, they received a big encore.

Greenlee and Drayton, a two man colored act did excellently with some songs and acrobatic dancing. Naturally the dancing was the feature of the act and the pair showed a dozen or more difficult steps. Some patter carried on in four or five different languages amused mildly.

The Rigoletto Brothers assisted by the youthful appearing Swanson sisters, have an act which on account of the versatility of the performers is pleasing indeed but it just misses feature honors. The boys are versatile and do a clever bit of juggling, two or three feats of mystery and have a corking good musical finish but a rearrangement of the act would help it.

Harry and Emma Sharrock in their familiar comedy mind reading act did well in the early position. Whatever may be Sharrock's method of communication, it is about the best vaudeville has ever heard as not only are the tricks put over with lightning rapidity but Miss Sharrock seldom makes a slip. The comedy portion of the act is good and this makes the offering a fine bit of entertainment.

Aleen Bronson closed the first part in the little sketch "Late Again," in which Miss Bronson gives her really remarkable kid impersonation. Miss Bronson is particularly fortunate in the piece as she not only is extremely youthful both in face and figure but carries the vocal illusion perfectly. The playlet itself is not particularly strong and depends almost entirely upon Miss Bronson's ability. Nan Singleton as the teacher did well in a part which gave her few opportunities.

After "Topics of the Day" Francis Renault, the female impersonator, gorgeously garbed and with a rich and lavish scenic display showed for the first time in the east his new act which he calls "A Fantastic Revue." It is well named and in it Renault does something new in the impersonation line. Few in his line would attempt an imitation of Julian Eltinge, but Renault not only did it but scored a hit as well. He will be further reviewed under New Acts.

Vinie Daly, who went from vaudeville to grand opera and returned to the two-a-day with an act which combines a bit of her work in both branches of entertainment, if grand opera can be so designated, scored a real hit in the next to closing position. Miss Daly opened with a song and then went into a grand opera selection in Italian which showed her voice to excellent advantage. Not only is Miss Daly's voice well placed but it is singularly smooth throughout the entire register and she sings with fine intelligence.

A quick change after the operatic number and she danced the Cuban glide and this was followed by an exhibition of step dancing which any of the present day school of dancers could look at with profit.

William Seabury and Co. in the big dancing act "Frvolies" closed the show. The act, in spite of the delay in the arrival of scenery and baggage, ran as smoothly as when seen at this house several months ago, and Seabury, who worked in street clothes need not have apologized for its presentation. It scored one of the hits of the show. W. V.

VAUDEVILLE

COLONIAL

The Sterlings opened with their skating novelty entitled "A Fast Pace in a Small Place." Their stunt on the rollers is clever, the only fault with their work being their disposition to pose at the conclusion of each feat. Carl does most of the difficult stepping and was applauded enthusiastically for his work.

Lew and Paul Murdock are adepts in the use of their pedal extremities, as we have remarked on previous occasions and their work at this house was up to the standard. They offered their routine of trick steps in regular order, and were appreciated, taking several extra bows as souvenirs of the occasion.

Lydell and Macy occupied the third position on the bill, replacing Clifford and Wills, who were unable to fulfill their booking. The substitution had evidently not given them time to secure their scenery, for they worked the evening performance with a plain bench only. However, things went very nicely, the act taking several bows to good applause. Lydell's eccentric dance at the conclusion of the act is a gem and was a laughing success as well as a dancing achievement. The turn combines a patriotic appeal, subtly concealed with a comedy covering. It was received with unadulterated favor.

Fenton and Fields were at a disadvantage in as much as they were the fourth dancing act on the bill, followed a comedy turn, and their act was familiar to the audience. Yet, despite this, they did rather well, succeeding in gaining a steady stream of laughter and no little applause.

Emma Haig's act has been framed and put on simply and solely to exploit Emma Haig. True enough, her assistants are given billings, etc., but their assistance is such that it passes almost unnoticed. Miss Haig is absent from the stage for only one moment, that when Miss Brown offered her solo. Otherwise, she is in the audience's eye all the time.

Billy Gleason is billed as "a funny proposition." Well, there are more ways than one of taking that, and, take it any way you will, it is a good billing. Billy is funny. He worked very smoothly on Monday night, despite the fact that the warmth of a spotlight "made it hot for him." He sang a little bit, told a few stories, recited a little bit and walked away to the tune of two encores, a few bows, and an added encore in the way of a recitation.

A revue that refrains from offering excerpts from current musical comedies and imitations of stage favorites is somewhat of a treat. In addition, when this revue has a lot of clever people in it, a real beauty chorus and is artistically staged, the net result is a successful novelty. Such is this act. Miss Tilton is cute, clever and likeable.

Benny and Western are a duo of sprightly steppers, Eddie Heffernan sings well and the girls look like a million dollars. What more does one ask for in a revue, unless it be a sensible arrangement of material, which is also not lacking. Therefore, summed up, this revue is very good.

Charles "Chic" Sale has returned to vaudeville after a lengthy and undoubtedly profitable absence. His reception proved that people still remembered his work and were willing to look at it again. Sale has not added to his act any, although it seems that, since last reviewed, by the writer, it has improved a whole lot. Possibly the length of time that has elapsed since then makes it look better. Sale was accorded a royal welcome, and his work heartily appreciated.

The Tuscano Brothers manipulate the dangerous Roman axes like so many mere toys. Their act opens artistically and kept the audience seated, allowing them to finish up for quite a good sized hit. They deserved success, for their work is difficult, requires skill and nerve, and is a marvellous exhibition of dexterity. S. K.

SHOW REVIEWS

ALHAMBRA

The Wilson Aubrey Trio did a number of feats on the horizontal bars and closed in one, with burlesque wrestling, during which one man wrestled with himself after the manner of Louis Wesley, quite a number of years ago.

Sheldon and Bailey put over a number of published numbers and a couple of specials, neatly and to considerable applause. The girls look pretty and their voices blend well. Alice Sheldon has a melodious alto and Lucy, the smile that tells.

Frances Pritchard, assisted by Edward Tierney and James Donnelly did a number of dances, displaying grace and agility. During the second dance Frances slipped and fell and had to be assisted to rise. She seemed faint and limped off, but bravely returned at her cue and received a hand for her gameness. A little later, she was asked by one of the boys if she was hurt badly and said "No." The act got over nicely and was followed by Joe Cook who was a hit.

Joe has added still another reason for not giving an imitation of four "High-wiians" (Joe's pronunciation) and while not as good as the "King" story, it nevertheless is funny. The way Joe takes you on one of those "Cook's" tours all over the country and makes you forget the reason he is telling the story, and then suddenly switches back to the main issue, is a style that has never been heard by the writer, the nearest being the explanation of a song by the late Hughey Dougherty. Joe differs, however, and the method seems original.

Clarke and Bergmann repeated their usual success, closing the first part. They both are finished artists and know the technical value of every point. The Crisp Sisters danced well and made one of the hits of the act. The finish was strong and several curtains and many bows taken. After a brief respite, the clippings from out of town newspapers and magazines were projected through subdued gloom, after which Frances Kennedy, who was reviewed last week at the Palace, repeated the act she did there but in a different dress. She wore grey instead of the flashy red and it seemed in better taste.

Charles King and Company in "Love Letters," was an unqualified hit and deserved all the applause received. King works hard, dances gracefully, sings consistently well and has the assistance of five girls who wear some flashy costumes and are of definite assistance. The girl doing the French part, was too white and should use more rouge. She looked almost ghostly from the front.

Thomas B. Handers and Arthur G. Milliss, billed as "England's Eccentric Dancing Pianists," scarcely live up to their billing or couldn't borrow a piano, for none was shown or played with the exception of the one in the pit by the regular pianist. The boys open with a sort of "Nance" song and follow with some talk. One has a funny piece of fainting business with a comedy Egyptian pose exit that gets laughs.

It was after eleven o'clock when the Arco Brothers appeared to less than one hundred persons on the lower floor. They have a beautiful set in velvet hangings set with rhinestones and spangles and do some hand-to-hand work and other athletic feats allied thereto. The muscular posing and exhibition though more neatly accomplished than some of the others, is not relished by the women and the act would be just as good, if not better, without it. Closing at eleven ten, with the remaining persons in the auditorium walking out, they failed to get a hand commensurate with the results their efforts should have called forth. H. W. M.

ROYAL

Warm weather kept the attendance down somewhat at the Royal on Monday night, but, nevertheless, there was a fair house to welcome Virginia Pearson and Sheldon Lewis. Cummins and White opened the bill with an acrobatic turn which they style "Campus Capers."

Nate Leipsig delved into his bag of tricks and, with a deck of playing cards had all of the followers of Hoyle completely at sea. He requested a committee from the audience and when none volunteered called upon two employees of the house. His best bit was when he had one of the two count out two separate stacks of ten cards each. Leipzig took possession of one, and the employee concealed the other stack in a handkerchief. Then followed the old hocus pocus, after which Leipzig had seven cards in his stack and the employee found thirteen in the handkerchief.

The Brower Trio have a syncopated offering which starts in a novel manner, but then runs along the same as others of its kind. At the rise of the curtain, two young chaps begin an Italian street number, one on a saxophone and the other with a violin. A girl in the garb of an Italian peasant enters and starts to sing. Half way through the song, she yanks off the plaid turban and multi-colored dress, under which she wears a snappy evening gown. They then shoot into ragtime. The act was fairly well received.

Owing to the sudden illness of Betty Caldwell the team of Caldwell and Duffey was scratched, being replaced by Handers and Milliss. The added starters finished well in the money in the race for applause.

A comedy dramatic playlet entitled "Jealousy," served as the vehicle for introducing Virginia Pearson and Sheldon Lewis to vaudeville. Although they both appear to better advantage in the silent drama, the two screen stars were vociferously received. Miss Pearson was presented with a wreath of flowers from the Professional Women's League, and after several curtain calls came to the footlights and made a speech.

The act itself is nothing if not melodramatic in spots. Lewis has nothing more to do than kill a man, choke a woman, and then commit suicide. He is just about to kill again when the denouement comes. The story deals with a jealous husband, who, while at work writing a play, overhears his wife (Miss Pearson) making an appointment with a man she tells to come up, inasmuch as her husband will be out. It is a complex piece and far-fetched. Lewis, at times, overdoes himself, and although many of the lines are meant to be funny, some of those spoken dramatically seemed just as funny.

Charles E. Bensee and Florence Baird went immense from start to finish. The girl plays a comedy role and her ludicrous walk and ability to distort her features brought down the house. She is also a clever dialect comedienne and, with Bensee, put over several coon songs that were a riot.

"The Miracle" is an act dealing with mental telepathy. Svengali, as the mind reader in the piece is called, is assisted by a young woman, billed as "His Trilby." He requests different persons in the audience to pick out any song and ponder on it. The girl, seated at a piano, then plays and sings it.

Dolly Kay, down next to closing, went over big.

Emile and John Nathane are acrobats of the Beau Brummel type. They do all of their stunts in dinner suits and even went through a few without going to the trouble of removing their hats. J. Mc.

MAGICIANS GIVE SHOW

The Wizards' Club of New York City gave its first annual "Mystery Show" at its new auditorium, 215 West Twenty-third street, last Saturday night, to an attendance that nearly filled the place.

Following an overture by Madeline Thompson, Otto Waldmann opened "the convention" with some egg palming, passes and a part of the late Cliff Gordon's monologue. Billed as M-Roma, the next magician dispensed a pleasing "A-Roma" with his "Wizard's Supper," a sparkling conceit. A fellow compatriot in the audience suggested that he should, during the smoke trick, wear a stove-pipe hat.

Ravona, a ventriloquist, found favor with his natural-looking dummy, and the latter found favor with its natural talk. Then La Violetta, a magician who entertained in the A. E. F., presented a number of clever feats, the best of which were the Okito vanishing glass of aqua, and the dyeing handkerchiefs. When one handkerchief was dropped on the stage and the flag came through the tube sans the red stripes, there were few who thought that the apparent irreparable mistake could be rectified, but La Violetta was equal to the occasion and pushed it through the tube again with the red handkerchief and the real Stars and Stripes made their appearance.

Clifford B. Knight, a newspaper man, told some stories and entertained with a number of sketches of those who had previously appeared, and a hypnotist who was to appear later. The sketches were cleverly executed.

Jean Irving, a sterling magician of the old school, did a number of tricks with water, cards, eggs, tissue paper and drew a "bunch" of laughs with some assistants from the audience. He finished with the flag pole.

There were several songs and a "wop" monologue and Fred Estelle with his "broom comedy," cleaned up. Mysterious Schubert made a table move all over the stage, even though held down by ten men. It answered questions, lifted itself in the air and the ten assistants who tried to hold it back were drawn around the stage by some invisible force.

Raduano, an Italian hypnotist, closed the show with a number of feats shown by others and a few of his own. After putting a man to sleep, this hypnotist sewed his lips together with a needle and thread. Although Raduano asked for women to volunteer previous to the experiment, it was noted that none responded and one girl said, after the show, that she was glad she had not done so.

Among those present were Horace Goldin, Joe Dunninger, Martini, Charles Hagen, John J. McManus, Harold P. White, Harold V. Stymer and Maurice Bliss.

FRISCO OPENS

CHICAGO, Ill., June 26.—Frisco, assisted by Loretta McDermott, opened the outdoor season at the Green Mill Gardens here, last Friday night, before an audience that filled every vacant space available. It was also the acts first appearance again as partners and among the first nighters were hundreds of performers.

Frisco jazz danced in his same old manner, working easily throughout his offering. Miss McDermott proved a lively morsel of feminine cleverness and proved an exceptionally clever dancing mate to her eccentric partner.

In conjunction with Frisco were seen the Royal Italian Quintette, an aggregation of instrumentalists, who seemed to win over the greater portion of the audience with their technic and showmanship. Colletta Ryan sang in a beautiful cultivated voice and also registered distinctly. Al Wohlman proved a laugh getter with his comedy numbers and gained popularity exceedingly early during his turn. He is here for but three days, although he could remain most all Summer.

VAUDEVILLE

PROCTOR'S 23rd ST. (Last Half)

Armstrong and Downey, reviewed in another column, opened, followed by Harry Taylor. (See New Acts.)

Taylor, Howard and "Them" came next. When we last reviewed this act, we neglected to mention the "Ant Eater," and hope he doesn't feel hurt. The animals may interest some persons at some theatres, but expressions of disgust were heard here from several women, especially when the armadillo and ant eater were handled. A large chain is pulled on the stage for a finish, at the end of which is a very small dog.

Edith Clasper and Boys got over nicely. Miss Clasper danced gracefully, but should rearrange the act to omit the song which she tries to talk, but hasn't the necessary force to put over as well as it could be.

Evans and Wilson, a tall man with a tenor voice and a pretty girl with a high soprano, open with a double number and follow with some talk. The girl then sings with considerable force "Somebody Loves You Dear," and hits a high note at the finish with unerring precision. This number, very well rendered, was a spontaneous hit. The "never spank a child on an empty stomach—turn him over" gag, is an old boy and the act would be better without it. The man's solo, an Irish song, was a hit. The girl then returned in a gown of lace net with a sequin of spangles and a double number with a harmony finish sung piano, was good for a hand.

Some business with a handkerchief, representing a supposed baby of the future, was good for laughs, and the lullaby at the finish sent them over as a decided hit. The man's voice is tuneful and true, the girl has personality, pretty teeth, a smile to go with them, and a charm and graciousness of manner that should spell success.

Epsie and Dutton went over better at this house than when the writer last reviewed them. They received a number of hands on the juggling feats done by one member, although the near-comedian is just as silly and effeminate as ever. Some hand-to-hand and other acrobatic feats are done at the finish, indicating that the "comic" can do something. He should omit the talk and attempts at humor, which are not funny, "you play too rough" and other remarks of this type, hardly belonging to a grown up man, even though he is supposed to be doing eccentric or "nut" comedy.

Brookhart and Company, an Indian act, will be reviewed as a new act. H. W. M.

CITY. (Last Half)

The show this week runs along pretty smoothly, with "Putting it Over" as the feature act of the seven-act bill.

Wire and Walker, man and woman, in a nifty wire walking act, started things going in good style and received a surprisingly warm reception in the opening position. Their work on the wire is very consistent and they try hard to put it across, without overstraining any of the material.

Sam Lee, attired in Chinese costume and with a typical Chinese back drop, offered a musical turn that will be further reviewed in the New Act columns. Lee scored a real hit, but spoiled it by taking an extra encore.

The Three Beauties have, if nothing else, a surprise opening. The drop used in the preceding act remains down, while three mixed voices are heard harmonizing. The drop then goes up and the three women are disclosed and prove to be domestics. The turn consists of some fairly good song numbers, of which the words could hardly be heard and some little attempt at comedy by the woman play the scrub-girl. Her attempts are vulgar, non-productive of results and the net outcome was that the act died standing up.

Following the Fox news reel the vaudeville was resumed.

Boothby and Everdeen took up the thread of entertainment where it had been broken off. The woman, a comedienne of no mean ability, does most of the work, portraying several characters, the best of which was the "girl at the movies." In this, she was the most natural and it is the funniest bit in the act. They were received very favorably by a lenient audience.

It remained for "Putting it Over" to inject laughs and pep into the show. The ex-soldiers were at their best and the audience was with them from the start. The outstanding figure in the entire act is the peppy, effervescent dancing juvenile, who was here, there and everywhere, and kept things snapping all the while. He is a clever comedian and dancer and upheld the rest of the act.

Fisher and Hurst offered their old comedy turn with a subway as a background, etc. They got numerous laughs on topical subjects, but should cut out any attempts for sectional applause by racial reference. They have enough ability and material to be able to score without an appeal to national prejudices. They went over nicely.

The Seebachs, in a novelty bag punching exhibition, concluded the vaudeville portion of the performance and held the audience seated very well, indeed. They have an act that should prove a novelty and will certainly be instructive to a large part of an audience.

SHOW REVIEWS

HARLEM OPERA HOUSE (Last Half)

Jess and Deel, who do a double marionette act with living heads, after the manner of Fanny Rice and others, opened the bill. They did a double dance as a cat and dog outside the cabinet, for a finish. It is hardly a turn for grown-ups, but amuses children who have never seen this sort of thing before and do not understand the modus operandi.

Ryan and Ryan, before a special drop depicting the Valentine spirit, with cupids and hearts, open dressed as Valentines with a song put over to the music of Dvorak's "Humoresque." This was weak. A neat dance followed then the piece de resistance of the act came in some single and double dancing done on still shoes and some remarkable bends and wonderful dancing and breaks, accomplished by both the man and woman. The act danced away to an emphatic hit and was forced to respond to an encore.

Larry Reilly and Company, in an Irish playlet, was a hit, although the act is still a trifle too long. Twenty minutes or even nineteen, would be better than twenty-six. The man piper enters on a hand-speech and helps to kill it. The entrance should be made earlier or later.

Harry Puck, the nifty-looking juvenile who spells class and finish, sang a number of his old time hits, did some imitations on the piano and some dancing, including Russian steps. The way different comedians would play the piano, however, was unconvincing. Woolsey and Ardley were a "punch" in this spot. The man is a good eccentric comedian and the girl pretty and graceful. See New Acts.

The Breen Family closed with the same act reviewed recently. The young girl's clog-dance got over big. The dance on the toes, with the pirouettes and spins and "cuts," was a decided hit and the finish of the act, with the three girls and the young fellow doing Russian steps, sent them over strong. The burlesque of the ballet dance by Breen, in very unclassy make-up, takes away from the act and could be omitted to advantage.

H. W. M.

JEFFERSON (Last Half)

The shows at this house are improving, for this week's bill is a much better one than the last few.

Jupiter and Mars, who opened the vaudeville were received with salvos of applause from the audience. The team, a horse and dog, aided and abetted by their trainer, executed several poses that seemed to strike the audience right.

The second position was occupied by Sandy McPherson, a native of Scotland, the home of the heather. He has a voice and demeanor that bespeak the land he comes from. He is by no means a young man but his voice has kept very well. It is deep, yet pleasant, and he uses it well. He tells a few good stories, but kills them by dragging them out too long. He scored a rather good-sized hit.

The Three Priscilla Girls, or Puccella Girls, as they bill themselves at various times, entertained with their melange of song and dance. The tall blond, who does the slinging part of the act, put her Vampire number over very effectively. The others do the dancing, including toe, soft shoe and clog, the turn closing with a triple clog step which sent them over with a bang.

Santley and Ray, in song recitation and music, held the fourth position. The girl possesses a voice that is very effectively employed. They scored a hit in line with their efforts.

William Dick plays a mean guitar and tells a few stories in such manner that the people like them and ask for more. Dick has a wealth of personality, which aids him materially in getting his numbers across. He sings passably well and, when reviewed, scored a large hit, taking two encores. He knows how to do it.

Harry Mason and Company held the sixth spot and succeeded in amusing the audience immensely. The skit tells of a boy who wishes to become a prize fighter, much against the advice of his father. The lad finally wins his parent over and all ends well. The turn will be fully reviewed under New Acts.

Winehill and McCormick cleaned up with their nut comedy and singing. The boys have some very clever material and Winehill, the comic works fast, shooting it across in rapid style. Their vocal efforts are good and they scored heavily, earning a hit. Some of the bits are rather old, but they treat them well, so what's the odds, as the Greeks say.

Snell and Vernon, in a pretty, snappy acrobatic turn, closed the vaudeville entertainment. Their turn consists of trapeze, roman ring and a little strong arm work. They work very fast once they start, and the entire offering, numbering about a dozen or so stunts, did not take more than eight minutes to do, which is rather snappy.

PROCTOR'S 58th ST. (Last Half)

The bill had a little of everything. John and Nellie Olms performed feats of magic with ease and dispatch. The best stunt is the one of tearing up bits of paper, placing them in a cup, burning them and then pouring out a cup of coffee. John then says it is good coffee, but that he forgot to put in any sugar. He then turns the cup upside down, pouring out the bits of paper, instead of the coffee. It is a good opener.

Cumberly and Brown are two colored comedians who do a Pullman porter stunt. They have a good line of patter and put over several songs and dances. Their best bit is a burlesque on a game of checkers.

Cycling, dancing, singing and repartee, all figure in the act of Lord and Fuller. A nut comedian enters, followed shortly after by a Venus-like girl on a bicycle. She tells the audience there is a nut loose which give rise to some rapid fire chatter. The drop is then lowered and the male member of the duo sings a light song. The girl, who wears fleshings throughout the act, then puts over a violin solo, after which the pair go into a dance. The act went well.

Lillian Herlein has a sweet soprano voice and she can put over a comedy song as well as a ballad. Her rendition of "Your Eyes Have Told Me So," won applause. She then started to work on the audience with a song about men being bluffers, which was appreciated by the male contingent as well as the female. Her act is a neat one and well put on, Miss Herlein displaying a variety of stunning gowns, all of them in good taste. She is assisted by Earl Thursbensen at the piano. He is a well groomed young man with a pleasing personality. Between numbers, he displayed his wares, ranging from classical to ragtime playing. A medley of popular airs scored.

Billy Glason then stroled on singing a number that went over heavy and made his act a hit from the start. "Why Do They Always Say No, When They Know They Always Mean Yes," put the audience into good humor and when Glason started a monologue he won laugh after laugh. He has no voice, but, in that respect, he does not differ from other story tellers. However, he has a pleasing personality and can talk a song.

Johnny Clark and Company are a trio of acrobats, two men and a woman. They close the bill with a number of whirlwind stunts.

J. M.

PROCTOR'S 125th ST. (Last Half)

Benson and Belle do a song and dance act. The former is a good singer and capably puts across several songs with an Irish tinge. Belle is a clever little girl who dances well on her toes.

Ungara Romanay scored. The act was liked and won several recalls when finished.

Fallon and Shirley have a nut act that, although not new, is always well received. Fallon is a happy-go-lucky sort of a chap with a very winning personality. He can't sing and his dancing is nothing to brag about. But he can get his wares over with the best of them. His idea of Bert Fitzgibbons is always worth a round of applause. The girl sings fairly well and serves as a good foil for Fallon's comedy. As a team they work well and, with this act, need not fear of being out of work.

Maude Muller Revue has been written about before. The act is going much better than when it first appeared in this city. It has speeded up and does not lag. The boys who render the jazz are all good and the burlesque on "The Son-Daughter," won a number of laughs. For a close, Miss Muller introduces her boys to the audience.

Nevins and Mack are two blackface comedians. One is the familiar sort of dapper young Ethiopian and the other a door-mat for him. The former needs money. The pair are standing before a drop on which is a sign to the effect that \$500 may be earned by staying four rounds with "Lightning" Murphy, champion of the world. The dude induces his little friend to make the try, which the latter does, much to his sorrow. The bout is depicted in shadowgraph. The act scored because of its clever lines.

Morlen and Rex, a man and woman, closed the bill in a comedy tumbling act that went over well.

J. M. C.

"SAHARAH ROSE" FEATURED

"Saharah Rose," a recent release in the Irving Berlin catalogue is being featured by Eva Shirley, who with her Jazz band is scoring a big success with the melodious number.

HAMILTON (Last Half)

Opening the show, Sinclair and Grey, two girls, offered a routine of cycle stunts that pleased. For the most part, the difficult stunts were confined to one girl. However, the other makes a good showing. Both work smoothly and scored a good hand. While there is nothing very sensational contained in their routine, this act served to good purpose as an opening number.

John O. Boyle, in the second spot, got under way to a cold house, walking off to a small-sized hit. See New Acts.

Sue Creighton and Sister had everything their own way in the next spot. Some rather clever character bits are offered by the former, while the latter puts over some blue numbers in good style. Both are clever performers and their offering one hundred per cent good. A special drop might help some toward putting this act in the headline class.

Harry Brooks and Company offer an old-time sketch with a cuss word finish. It has to do with penniless minstrels, hypocritical religionists and the poor house. The musical number is flat, especially the piano playing of the feminine member of the company. Such acts as this, however, still manage to find a spot on small time bills. The acting of the two male members of the company is good, Brooks offering a clever character sketch. A new vehicle would help a lot.

I. Wolfe Gilbert, the headline attraction, got a warm reception. He managed to plug some of his new numbers and air quite a few of his past successes. He still pulls the maid with the freak voice stunt. This act scored one of the biggest hits on the bill.

The Klein Brothers, in closing the bill, stopped the show. These two lads know a thing or two about putting their material over and proved themselves to be able comedians. They took several encores. E. H.

AUDUBON (Last Half)

Bonnelle, Carl and Zeno started the show with an acrobatic turn. Their cleverness on the parallel bars and their bouncing stunts from a spring, put the audience in good humor.

The Williams Brothers are two steppers of more than average ability. They appeared in a double, following which one of them gave his impression of the past, present and future clog dance. It went big, as did a terpsichorean idea of baseball that culminated with a Babe Ruth home-run.

Julian Hall presents "Snapshots," a revue. A drop represents a huge kodak. A little red haired girl then comes out and gives an idea of what is to follow. This form of prologue is a forerunner to seven colloquial snapshot scenes. In addition to Hall and his half-pint partner, unblinded, there are four girls as a chorus.

The act, as a revue, has nothing to commend it. It goes over purely through the ability of Hall and his tiny partner. Hall is a clever comedian, a cracker-jack dancer and played the saxophone and slide trombone in a manner that brought down the house.

Shriner and Fitzsimmons have a clever skit. A news stand is revealed which is approached by a dapper young chap in search of the newsboy. He calls "boy," and a Methuselah enters. The latter plays his character to perfection. He gives his age as ninety and, when asked at just what age a man starts to forget women, replies that someone older than he must be questioned.

Phil Baker, in the closing act, cleaned up, took the house and stopped the show. He had them with him from start to finish and when his partner in the box started his interjections, it became a riot. The act went over so well that a recall was demanded even after "Mutt and Jeff" were flashed on the screen.

Rex Bench's "The Silver Horde" was the picture attraction. J. M. C.

SAM FOX OPENS IN NEW YORK

Sam Fox, the Cleveland music publisher, has opened offices in the Cecilia Building at Nos. 158-160 West Forty-fifth Street, New York. The Fox offices are on the third floor and extend from the front almost to the rear of the building. There are seven rooms in all, with two entrances from the corridor, the front entrance leading into the general offices and the other to the band and orchestra music department.

The offices consist of a spacious, well decorated reception room, a manager's office, two beautiful studios or professional rooms and three sales or stock rooms. Mahogany furniture prevails throughout and the woodwork, floors and shelving are all finished in mahogany.

STRAND SHOW RUNS 10 WEEKS

The show at the Strand Roof will continue for another ten weeks, after which Lea Herrick will produce a new revue there.

VAUDEVILLE

BROOKHART AND CO,

Theatre—Proctor's 23rd St.
Style—Indian.
Time—Sixteen minutes.
Setting—Three.

An Indian girl opens with a song about witches, which was too slow for the opening of an act. She then announces a Cherokee Indian chief as the great-great-grandson of somebody or other and announces that he predicted the day and hour of the great war, the time of the United States entry, and the day and hour of the signing of the armistice. Enter the great "Chief" in full regalia, but with the lights on the dimmers. He strikes a pose and then does some talk about an ordinary deck of playing cards.

The woman then takes the pack into the audience, several persons draw cards and the big "Chief" tells which card each holds and what the future is supposed to hold in store for them. The usual "bunk" is handed out in an endeavor to get laughs.

The cards are not forced, but are stacked on a system similar to Si Stebbins, Claude Golden and others. The method by which the big "Chief" is tipped off, however, is crude. He is continually complaining about the lights being dim, but he evidently can see the bottom card of the pack as held by the girl. Letting the girl name the cards occasionally, is a *faux pas*, as this indicates that she knows the cards held and is herself "wise" to the system.

After the card fortune-telling, the big "Chief" rings in some talk about the number "13" and, for a finish, gives some political talk, naming the different candidates and boosting for Edward Edwards. Names of the various men of prominence are shown printed on skins, indicating how many of them are spelled with thirteen letters, and to the music of "There'll Be a Hot Time in the Old Town Tonight" Theodore Roosevelt's name is used for a curtain.

H. W. M.

HARRY MASON AND CO,

Theatre—Jefferson.
Style—Sketch.
Time—Twenty-eight minutes.
Setting—Four, three special.

Harry Mason has a comedy sketch that is very entertaining, inasmuch as it has some very funny lines and is handled rather well. It concerns an elderly Hebrew and his son, the latter desirous of becoming a champion of the prize-fighting ring. His father won't hear of it, especially when the man he is to fight is "Lightning" O'Sullivan, champion of the world. But, eventually, the son and daughter win their father over.

The scene then changes from the dining room of their home, where the first action takes place, to the exterior of the International Sporting Club, where the father and daughter have gone to see the boy fight. After some business outside the club, the setting again changes, this time to the interior of the club, where the boy is seen exercising with his trainer, a tough old Irishman.

After some talk, the fight commences, when the boy and his trainer exit, and a screen, which has been acting as a wall, is utilized to show some fight pictures, during the course of which O'Sullivan is knocked out and the boy becomes world's champion. After this, of course, there is great rejoicing in the family, etc.

The act is cleverly arranged and the fight scene is so handled that no one in the audience can detect the fact that it is a picture of a professional bout.

Mason, as the father, was very funny and his support is excellent. The act should have very little difficulty getting around.

S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 24 and 25)

STANLEY AND RAY

Theatre—Hamilton.
Style—Singing, imitations, piano.
Time—Sixteen minutes.
Setting—Special, one.

The Ray of this act is Houston Ray, who formerly did an act with Aleta Doree. He still has his velvet Tuxedo and his drop with the "Jonteel" birds. He still does the Vladimir de Pachmann announcement, and still plays the Liszt transcription of the music from Rigoletto, although Kharum, just two turns before, played it much better.

The girl of the act, in a fluffy dress which she does not change during the offering, although she has ample opportunity to do so, sits on the piano and talks a song, which did not get over. An Irish number followed to a fair hand. When Miss Stanley raises her arms, a very un-Gilletted effect is noticeable, which, although the custom in France, has never been accepted in this country.

An imitation of Jimmy Hussey singing a comedy song was given. It was good and one of Belle Baker singing "I love him" was fair. The George Price imitation was of his imitation of Jolson, although it was not announced as such, and was poor. A scene from the "Son-Daughter," as done by Lenore Ulric, made one wonder how it were possible to have a run on Broadway, if she acted with the hysterical vocal contortions and the asthmatic squealings indulged in by this mimic.

Ray plays all accompaniments with the soft pedal down, doesn't "fill" at all, and lends no support either in the tonal rest periods, the setting of the tempo, or marking of the rhythm.

The act needs considerable fixing up and playing and the girl could improve her costume and make a couple of changes. Ray might show his versatility by adding at least one other solo to his repertoire, so that, in the event of someone playing his solo on the bill before him, he will not have to repeat the same thing.

H. W. M.

NEVINS AND MACK

Theatre—Jersey City.
Style—Blackface.
Time—Twenty minutes.
Setting—Special, one.

Nevins, who, when last seen by the reviewer, was working with a girl under the team name of Nevins and Erwood, has with him now a male partner who does blackface. Nevins has improved with time and his act to-day, affords him better opportunities than the other did.

In his new turn, Nevins employs the advertising board device he used in the last act, but, for a different purpose. He is a hungry, hard-up, easy going "culled pussen" who, like so many of the negro race, is dominated by a "high class coon," who bosses him around and has him licked.

This boss of his thinks up several good schemes whereby he can make money at Nevins' expense, and Nevins follows blindly. One of his schemes is to have Nevins meet a lightweight champion for a purse of \$500. The stage is then darkened and, behind the advertising screen, the action is seen to take place in which our hero is badly beaten up.

The act closes with Nevins, now devoid of nearly all his clothes, the other fellow having won them on the fight, philosophically dancing his way home.

Nevins has retained all of the tricks and bits he used in the last act and gets as much out of the stuttering bit as ever. Mack plays a good second. The act will find it easy going, as it is funny and well handled.

S. K.

ACKLAND AND MAE

Theatre—City.
Style—Scotch novelty.
Time—Eighteen minutes.
Setting—Two, special.

This team has selected a semi-parlor setting, in order, very wisely, to give their act a different sort of atmosphere. Ackland is, from all evidences, a Highlander and very proud of his clan, for he shows its colors abundantly. Mae, on the other hand, is a very pretty girl who is proud of her figure, which she, likewise, displays.

The act opens with a double song and dance, for which Ackland might change his costume, as the Dutch boy collar does not become him at all. Mae then does a "wee bit o' Heeland fling" followed by a Scotch soldier song, rendered by Ackland. The latter is only mediocre as a Scotch singer and comedian. But, when it comes to novelty, he has it. Attired in his clan colors, he does a semi-drunk, in which he plays a medley of tunes on the bagpipes. During this, he introduces some novelty eccentric stepping simultaneously with his Highland music. They close with a double, in which Mae does the usual trick drum stuff, while Ackland, playing his bagpipes, does a Russian "hock" dance.

The act's close is a decided novelty and will prove the punch bit. They have arranged their turn so that it reaches a satisfactory climax and creates a demand for more. The turn will be heard from.

S. K.

STEPPE AND CLARKE

Theatre—City.
Style—Comedy turn.
Time—Eighteen minutes.
Setting—In one.

Harry Steppe and Don Clarke have both made reputations in burlesque, and, with these reputations, some odd bits and a lot of assurance, they have invaded the vaudeville field. Steppe does a refined Jew comedy, with Clarke working as "straight," and, incidentally, getting a few laughs of his own.

Steppe and Clark have a conglomeration of bits which they handle deftly. Some of them are old, some new, some come from burlesque, etc., They will succeed in amusing their audiences. However, they offer nothing exceptional in their little turn, the banana bit, their biggest, having been seen in another act. They have varied the ending to this bit, that is all.

The turn was only put together to last for the Summer and has been shaped so that odd bits can be interpolated here and there.

S. K.

WOOLSEY AND ARDLEY

Theatre—Harlem Opera House.
Style—Comedy, singing, dancing.
Time—Sixteen minutes.
Setting—Special, in two.

With a drop to represent the interior of an artist's studio, Woolsey and Ardley offer a line of talk, some dancing and singing that demonstrates the man is funny in a style of his own, though somewhat remindful, at times, of Roy Atwell, and that the girl can sing a ballad and has a voice. She does not seem suited for rag or jazz, however, and the rendition of such only helps to kill the impression previously made. The girl in the act looked beautiful and charming in a gown with the skirt of silver net and blue chiffon, caught at the hips with red roses and a sequin of fish scales. The white satin slippers might be more in keeping with the pink stockings, however, if they matched the color, or if the stockings matched the slippers.

H. W. M.

ARMSTRONG AND DOWNEY

Theatre—Proctor's 58th St.
Style—Bicycle, singing, dancing.
Time—Fourteen minutes.
Setting—One and three.

The girl of this act opens in one, singing "He's the Candy Boy" and throws candy from a miniature basket into the audience during the chorus. This part is very short, and this fact is in its favor, as the act would be better off without it.

Stripping to a gown of green, an Irish song was then sung in a pleasing voice but with no phrasing and altogether too slowly. An Irish jig was also danced, during which the girl said to someone in the wings, presumably her partner, "Oh God, this is awful!"

The man sings a few bars of the chorus of "The Curse of an Aching Heart" from the wings and then enters in a tramp make-up similar to Joe Jackson, but with a terra-cotta colored, bulbously made up nose. Every detail of the Joe Jackson act, with very few exceptions, was then indulged in, the imaginary spit on the floor, the shirt cuff, stealing the bicycle, snapping the fingers and steps to "cooch" music, the hand in the horn, the horn bulb business, the time on the watch, the lost wheel, pedal on upside down, riding this way, wheel falling apart and put together upside down and riding off on the pedals, were all there. And, they all flopped.

The girl in white tights, showing a shapely form, then returned and did a song and dance, during the chorus of which the man entered on a unicycle, with a short, green, ballet skirt and, for a finish, did a ride on a high unicycle.

The act lacks class and does not seem to be a double. Both do singles and nothing is even attempted together except at the very finish. Even then each is doing a different style of work. It looks like two singles put together for commercial purposes or because both belong to the same family. If so, some talk should be arranged and a song or two put in, as the man seems to have a voice. All the Joe Jackson stuff should be eliminated, as there is a comparison that does not react to this act's advantage.

H. W. M.

THREE PURCELLA GIRLS

Theatre—Hamilton.
Time—Eleven minutes.
Style—Singing and dancing.
Setting—Special; two and one.

A special set shows the interior of a room, low at the back but higher in front, with a ceiling cloth draped to present this effect.

The girls do a dance and one then returns in a short dress, with socks and bare legs, after which she does a toe dance, including a number of whirls and spins that were good, although the house was cold. The large blonde then returned in a flaming cerise, cut very low on one shoulder and with a head-dress that seemed too heavy. She put over a number well. Two of the girls, in pretty, short costumes, then did a ropedance, with clog steps, that has not been seen for a many a day. Their exit was the cue for the blonde "vamp" to return, this time in a black dress. Another number was then put over.

Later in the act the blonde appeared in a dress to match the others, with bare legs, and announced a "Can Can" dance, although it was quite unlike the French "Can Can." For a finish, they all did a dance in one, with vim and technic that should have been a hit, but wasn't. The house was strangely indifferent to this turn, which is not bad and would, no doubt, have been a hit at one of the other houses. It needs a little smoothing up and a little more attention to the dressing by the blonde, otherwise it has all the earmarks of an acceptable turn, personality, appearance and ability.

H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

NEW VARIETY ACT MATERIAL
VERY SCARCE IN ENGLANDManagers and Public Tired of Present Vehicles and Dialogue,
but Performers Are Unwilling to Pay for Better
Stuff, It Is Said

LONDON, Eng., June 26.—English performers, managers and public at large are beginning to clamor for new material, having tired of the old cut and dried material they have been hearing year in and year out.

Especially handicapped by this dearth of suitable material with which to exploit their talents, are variety or vaudeville artists, who have been in the habit of using any and everything in order to keep from paying authors for writing their acts. The stringency of vaudeville actors and actresses in this matter has led some of the most gifted authors who had been specializing in vaudeville writing into the production and music field, with the result that they are now writing pantomimes, revues, musical comedies and songs, instead of special material to suit artists' ability and needs. The royalties and recompense from such writings have been so great and the attention and consideration given them by the people requiring this material such, that gradually they have abandoned the vaudeville field, until, today, those who are writing for variety are a specially selected, high class coterie who demand and secure as high as \$250 for

one single untried vocal number.

A great hue and cry has been raised against "the free songs," or published number, which is for every and anybody's use. The campaign for the betterment of variety material is trying to stamp out the use of such numbers, involving the antagonism of the music publishers. The stagnation that has resulted from this lamentable dearth of material has resulted in keeping many good performers out of the business for fear that they will not be able to compete with established artists who are using the same material they are forced to use.

A recent editorial in one of the leading London theatrical journals points out that the poor entertainment provided in the London music halls has resulted in the conversion of a number of the best theatres into super-picture houses and several instances are cited. The Empire is to be a picture theatre and the London Pavilion and the Alhambra are to become picture houses. Also fifty applications have been entered with the London County Council, asking for permission to erect motion picture theatres, and not one for the erection of a variety house or music hall.

PROHIBITION ACT OPENS

LONDON, June 24.—"Pussyfoot," a play by Horace Hunter, described as a topical absurdity, but really a satire on Prohibition cranks, was produced at the Metropolitan and looks like a flop. The dialogue has been criticised as pointless and inane and the situations slow.

The action of the piece discloses the fact that prohibition has come into force and officers are sent out to invade the sanctity of the British home. They get gloriously drunk themselves and the chief, Stiggins, otherwise Samuel Yardley, is found to have a supply of bottles stowed away in his own cupboard.

ALLENS FINALLY GET EMPIRE

LONDON, Eng., June 26.—The Allen interests, of Canada, have finally succeeded in securing the Empire Theatre and Queens Hotel block on Leicester Square. They had been negotiating for this site quite some time, the negotiations fluctuating as new objections were constantly raised by shareholders. However, it has been decided to give shareholders a premium of \$5.25 on the price of each original share.

The Allen paid \$2,325,000 for the property as the purchase price and promised the premium, in addition. It is their purpose to erect twin cinema houses on the site, work on which will not begin, however, until September, when they take the property over.

HOUDINI IS HONORED

GLASGOW, Scotland, June 24.—The Glasgow Society of Magicians presented Harry Houdini with a Malacca cane, handsomely mounted and inscribed, during his recent visit here. The inscription reads, "Presented to Harry Houdini by the Glasgow Society of Magicians." Houdini is one of the society's vice-presidents.

BOOKED FOR AUSTRALIA

LONDON, Eng., June 26.—Among acts already booked for tours of the Fuller Circuit of theatres, in Australia, are Hulcy and Bent, Jenny and Joe, Earl and Danilo, and Baisden. Hulcy and Bent have already sailed for Australia, and are now playing there.

"YELLOW COCKADE" OPENS

LONDON, June 24.—"The Yellow Cockade," a romantic play in three acts by Bromley Challenor and Wilfred Stephens, has opened here. Originally produced at Hastings, toward the end of 1918, it is filled with a great deal of color and movement, as well as theatrical intrigue. In spots, it is brilliant, but at other times the audience settled down again to a regular medley of threadbare theatrical tricks.

The attempted kidnapping of King George II. is the one incident which commends it. To save the King from a band of highwaymen, a loyal soldier risks being mistaken for one of the bandits, known as "The Yellow Cockade." The heroine then dons masculine attire to watch a questionable lover. After a series of melodramatic incidents, His Majesty, traveling incognito, sets everything right.

Dorothy Hanson, as the heroine, displayed great charm and was quite natural in boy's clothes. Norman Partridge played an earnest hero and Albert E. Rayner a picturesque villain. Others in the cast were Marjorie Bellars, Arthur Stratton, F. Joynson-Powell, William Garth, Angus Hill-Michelson and Arthur Ewart.

PARIS LIKES THIS ONE

PARIS, France, June 25.—A new play by Jean Francois Fonson, Belgian playwright and actor, is making quite a hit in Paris. It is a comedy with just a touch of melodrama. It deals with a typical rural family fired by ambition to be lions of society in the "big city," this time Paris itself. The result is that the entire family, except a brother, and the lover of the heroine, leave for the gay city, where Fintje, the heroine, is to be made an opera star.

The net result is that the father, M. Beale, formerly a butcher, who tries to become a turfman, blows his brains out and there is much wailing, with the family finally returning to its home, where Isadore, the stay-at-home brother, kicks an unwanted journalist and impresario down the stairs and Fintje falls into her lover's arms, all ending happily.

M. Fonson plays the part of the brother, and is supported by M. Sineol, Jean Worms, M. Ambreville, Mme Jean Vaniat, and Mlle. Lucienne Roger.

VESTA TILLEY BIDS GOOD-BYE

LONDON, Eng., June 25.—The recent ceremonies in which Vesta Tilley made her farewell as a public entertainer before an audience that filled the Coliseum to the roof were among the most memorable ever tendered an artist here. Miss Ellen Terry introduced her, saying:

"I can never say what I think of this wonderful little lady—I mean this little gentleman. She does not know what she has done for England. She made England laugh when, God knows, England wanted laughter. She deserves a crown, but I have not one about me; but as I have no crown I present her with a palm."

Arthur Croxton, following the presentation of a wonderful palm plume fan by Miss Terry, presented Miss Tilley with a volume of signatures of her admirers that held 1,000,000 names, with another million to come before the volume is finally bound. Miss Tilley responded by saying:

"The feeling in my heart will not let me do full justice in thanking you for all you have done for me. I shall always look back on the years during which I have had the privilege of just giving you a little entertainment. I shall always remember tonight, and my future will be devoted to repaying the debt I owe to my dear audiences. My ideal has always been to help those who could not help themselves. Your kind hearts are more than coronets. My heart goes out to you to-night, and I thank you very—"

There Miss Tilley broke down, and Miss Ellen Terry took her into her arms and kissed her.

Last but not least, Deane Tribune, King Rat of the Grand Order of Water Rats, presented Miss Tilley with an illuminated address from "Your Old Comrades," in behalf of the Water Rats. He said in part:

"We of your profession are proud of you, and we shall all try to follow you. You have attained the highest point in the profession, and you have been a credit and a shining light throughout your career."

As the curtain fell on the close of her public career, Miss Tilley said in farewell: "Thank you very, very much for this enthusiasm. If there is ever any charity in want of something, come to me, and I will help."

"MADAME SAND" DISPLEASES

LONDON, Eng., June 26.—The presentation here of Philip Moeller's so-called comedy "Madame Sand" has met with disapproval, the London writers being very much upset over his methods of presenting the unfortunate love affairs of the great novelist.

While the greater number of the actors were kindly treated, the writers tore the play apart. Evidently, they don't like American frankness in disclosing the more unpleasant histories of their favorite public writers.

Nevertheless, the facts recorded are matters of history and whether the writers like it or no, it is apparent that the play will remain, for audiences seem to be very partial to the piece.

In the cast of the play, produced at the Duke of York's theatre, by J. B. Fagan, with scenery designed by J. B. Fagan and painted by Frazer and Hann, were the following: Mignon O'Dougherty, Hadlee Wright, Felix Aylmer, G. W. Wray, Edgar Kent, Frank Cellier, Frederick Rathbone, Mrs. Pat Campbell, Hubert Harben, Florence Sandners, Cecile Binre, James Amsell, Eileen Orme, Hector Abbis and Ivan Samson.

RENEE KELLY IN SHOW

LONDON, Eng., June 26.—Renee Kelly, the American actress, is in the cast of a new play called "French Leave," by Richard Berkeley and recently produced on tour. Others in the cast are Charles Groves, M. R. Morand, George de Warfas and A. Hilton Allen.

GUITRYS WELL RECEIVED

LONDON, Eng., June 26.—The success of the Guitry season at the Aldwych is assured inasmuch as the play, "Men Pere Avait Raison," has been endorsed by the King and Queen, the press and the public, alike.

The play deals with the doctrine of a hardened parent, who teaches his son to live as he has lived, for himself alone, and the son passes it on, only to admit later that it is all wrong. Sacha Guitry wrote the play and is appearing in it himself, with his father, M. Lucien Guitry, as the featured member of the company, including Mlle. Suzanne Avril and Mlle. Yvonne Printemps.

The play is described as a well written, humorous moral comedy, with a philosophy that is false but which is, despite this fact, entertaining and clever. Both Guitrys have been given laudatory receptions by the press and the public has generously responded, also.

STILL FIGHTING SWEETS LAW

LONDON, Eng., June 25.—The theatrical industry is still intent upon bringing about a change in the law forbidding the sale of sweets in theatres after 8 o'clock. A deputation of representatives of the industry, headed by Sir Oswald Stoll and including Tom B. Davis, of the T. M. A., E. E. Lyons, representing the motion picture people, and Bertram Seabrook, representing the Gulliver interests, visited the House of Commons last week and waited upon the London members of Parliament, asking them to use their influence and votes in the raising of the restrictions existing practically since the beginning of the war. The fight to have them raised has been going on since the Armistice was signed.

DECLARES 10% DIVIDEND

LONDON, Eng., June 25.—At a meeting of the directors of the Oxford, Ltd., held last week, a dividend of 6% was declared, making a total for the year of 10%, less income tax. It was also agreed to arrange the contract with C. B. Cochran so as to make it possible for him to redecorate the theatre and to obtain for the shareholders an assured annual dividend of 10%.

"TIGER TIGER" NOT LIKED

LONDON, Eng., June 25.—Edward Knoblock's play "Tiger Tiger" was forced to close after a most unsatisfactory reception at the hands of the London critics, who called it crude, sensual, insincere and a flagrant appeal to the baser passions. Arthur Borchier produced the piece at the Strand and was forced to close it within two weeks.

COURTNEIDGE GOING OVER

LONDON, Eng., June 25.—When the American production of "Paddy, the Next Best Thing" is put on at the Comedy by the Shuberts, next August, with Eileen Huban in the leading role, Robert Courtneidge himself will direct the rehearsals and stage the piece.

MARY NASH WELL AGAIN

LONDON, Eng., June 26.—Mary Nash has returned to the cast of "The Man Who Came Back," from which she was recently forced to withdraw on account of illness. Her return was honored by a visit from the King and Queen.

NEW OPERA ON GARRICK

LONDON, Eng., June 26.—The Carl Rosa Opera Company has put on under the direction of Mr. VanNoorden, a new musical drama by Reginald Somerville, written around the life of David Garrick and titled "David Garrick."

"GOOD MAN" OPENS IN APOLLO

LONDON, Eng., June 26.—The anti-prohibition, too-much-morals play, "Such a Good Young Man," is now playing at the Apollo Theatre, after a very successful road tour.

BURLESQUE

AMERICAN SETS PRELIMINARY TIME

MOST SHOWS GET TWO WEEKS

The preliminary time for shows on the American Burlesque Circuit has been released. Most of them have two weeks, others have one and some haven't any, due to the fact that houses cannot be got ready in time for an early opening.

The "Follies of Pleasure" will open in Scranton Aug. 9, will be in Binghamton the 16-17-18, Auburn 19 and Niagara Falls 20-21.

"Kandy Kids" opens at the Tocado, Philadelphia, and goes to Scranton the week of the 16th.

"Jazz Babies" goes to Trenton Friday and Saturday of the week of Aug. 9 and the Bijou, Philadelphia, week of the 16th.

"Lid Lifters" will be in Newark week of the 9th and Aug. 20-21.

"Puss Puss," Olympic, New York, week Aug. 9 and Newark week Aug. 16.

"Grown Up Babies," Gayety, Brooklyn, week Aug. 9 and Olympic, week 16.

"Big Sensation," Gayety, Brooklyn, week Aug. 16.

"Girls from the Follies," Springfield week Aug. 9, Mt. Morris week Aug. 16.

"Round the Town," Springfield week Aug. 16.

"Girls from Joyland" New Bedford and Fall River week Aug. 9 and Worcester week 16.

"Tittle Tattle of 1920," Boston week Aug. 9, New Bedford and Fall River week 16.

"Hurly Burly" Newburgh and Poughkeepsie week Aug. 9 and Boston week 16.

"Pat White," Star, Brooklyn, week Aug. 9, Newburgh and Poughkeepsie week 16.

"Bathing Beauties," Bijou, Philadelphia, week Aug. 9, Star, Brooklyn, week 16.

"Beauty Trust," Tocado, Philadelphia, week Aug. 16.

"Joy Riders," Pittsburgh, week July 31, Penn Circuit week Aug. 9 and Baltimore week 16.

"Kewpie Dolls," Pittsburgh, week Aug. 9, Penn Circuit week 16.

"Broadway Belles," Pittsburgh, week Aug. 16.

"Razzle Dazzle," Terre Haute and Indianapolis, week Aug. 9, Louisville week 23.

"Mischievous Makers," Haymarket, Chicago, week Aug. 9, Terre Haute and Indianapolis week 16.

"Monte Carlo Girls," Milwaukee, week Aug. 9, Haymarket, Chicago, week 16.

"Tid Bits of 1920," Milwaukee, week Aug. 16.

"Tempters," Minneapolis, week Aug. 16.

"Whirl of Mirth," Kansas City week of Aug. 9, St. Joe 15, one nighters balance of week.

"Record Breakers," St. Louis week Aug. 9, Kansas City week 16.

"French Frolics," Englewood, Chicago, week Aug. 9, St. Louis week 16.

"Naughty, Naughty," Detroit week 19, Englewood, Chicago, week 16.

"All Jazz Revue" Cleveland week Aug. 9, Detroit week 16.

"Beauty Revue," Buffalo week Aug. 9, Cleveland week 16.

"Some Show" Toronto week Aug. 9 and Buffalo week Aug. 16.

"Tiddle de Winks" Binghamton Aug. 9-10-11, Auburn 12, Niagara Falls 13-14, Toronto week 16.

The following shows will open on the regular opening Aug. 23 in the East and the 22d in the West. "Cute Cuties," Stone and Pillard, "Parisian Flirts" and "Cabaret Girls."

"Sweet Sweetie Girls" will open one week late on Aug. 30, in Pittsburgh.

MRS. BAKER APPOINTED

Mrs. Bertha Baker, following her victory in the Surrogate's Court two weeks ago, when she succeeded in having revoked the letters of administration previously issued to the late Charles M. Baker's first wife, Gussie Baker, was herself appointed administratrix last week.

At the offices of Jacob I. Goodstein and Leon Laski, attorneys for the newly appointed administratrix, it was said that an accounting of the estate of the late burlesque producer was now being prepared and would be filed in the Surrogate's Court within the next three months. The value of the estate, which will be shared equally now by the second wife, her seven year old daughter and the twenty-five year old daughter by the first wife, is variously estimated at from \$10,000 to \$25,000.

CAMPBELL WINS AT GOLF

MT. POCONO, Penn., June 29.—William S. Campbell, Rose Sydel, Larry Nelins, Mrs. Nelins, Miss Billie Rankin and Sid Rankin were at the Ontwood Hotel on the summit of the mountain, last week.

In a match on the golf links Campbell won from a big field, doing the eighteen hole course with a very low average.

MACK FORMS HOLDING COMPANY

The J. Herbert Mack Holding Corporation was organized last week with a capitalization of \$100,000. It is said that Mack plans to turn over to the corporation whatever stock he personally owns in various corporations, including both the American and Columbia burlesque corporations.

OPEN JULY 1ST

ATLANTIC CITY, N. J., June 28.—The Revue at the Ambassador Hotel booked by Reelun and Richards of New York will open July 1. In the cast will be Charlotte, Vera Hennici, Cluef Osemon, Harry Murray, Louise Robinson, Charlotte McDonald and Mlle. Tremanie.

FIELDS FEATURED AGAIN

Harry Fields will again be featured with E. Thos. Beatty's "French Frolics," next season. An entirely new book and production will be used. Fields is in New York at present, having arrived last week.

FORM TWO-ACT FOR VAUDE

Lew Barnard, formerly of the "Frolics of the Nite" burlesquers, and Billy Tanner, of the Globe Trio, are appearing in a new act as Bernard and Tanner, in which they will soon be seen in New York.

KNAPPS ADD TO FAMILY

Bridgeport, Conn., June 26.—A son was born into the family of Charles and Helen Knapp, late of Jean Bedini's "Peek-a-Boo" Co., on June 21st, at their home 122 Cortland Street, this city.

KOSTER AT HOPATCONG

LAKE KOPATCONG, N. J., June 21.—Chas. "Kid" Koster and Mrs. Koster arrived here today and will remain until the call for rehearsals.

OPENS IN BOSTON CABARET

BOSTON, Mass., June 24.—Pearl Laing opened at Healy's in the cabaret, this week, doing a novelty singing and dancing act.

AWAY FOR SUMMER

LONGVILLE, Minn., June 20.—Ruth De Nice, soubrette, last season with the "Lid Lifters," is summering here.

JACOBS & JERMON NAME SHOW

Jacobs and Jermon will call their fashion review "Fla blights."

MORE ROSTERS FILLED LAST WEEK

SOME SHOWS ARE "SET"

The roster for the "Bostonians" this season will be Frank Finney, Phil Ott, Perrin Somers, Nettie Nelson, Parquette, Glenn and Richards, Francis Ross and Du Ross, a trio. Executive staff: Frank Pierce, manager; L. Rosenberg, leader; Fred J. Latt, carpenter; James Charles, electrician, and Arthur Kelly, "props."

"Jack Singer's Show"—Harry Lauder, Willie Lauder, Ameta Pynes, Matt Kennedy, Robert C. Miller, Carl Bowers, Mona Fay, Cecil Jefferson, Miss Bobbie Moore and Mae Alberta. Executive staff: Jack Singer, manager; Harold Singer, assistant manager; Walter N. Stanley, leader. Charles Carey, carpenter, Charles Weinheimer, "props" and Bob Muller, electrician.

"Lew Kelly Show"—Lew Kelly, Arthur Putnam, Joe Holland, Lew Hampton, Sally Clifford, Kathline Oden and Margaret Haven. Executive staff, Fred Sears, manager, Mat Mannix leader, Frank Irish carpenter, Frank Young "props" and W. L. Weekly, electrician.

"Girls from Joyland"—Billy Gilbert, Buelah Kennedy, Brown and Newman, Neil Vernon, Bud Purcell, Charles Goldy and Seymour James. Executive staff, Sim Williams, manager; Irving Becker, agent; Jim Wihlour, carpenter; Billy Barker, leader and Bill La Rue "props." Electrician not signed yet.

"Jazz Babies"—Don Clark, Micky Markwood, Jake Kennedy, Fred Ernest, John Kane, Rena Vivienne, Bonnie Lloyd, May Clark and one to fill. Executive staff: William V. Jennings, manager; Joe Finston, leader; John L. Young, carpenter; Ernest Stone, "props" and Harry Greenhouse, electrician.

ARMSTRONG IN CHARGE

Max Armstrong will hereafter be in charge of Barney Gerard's office in the same capacity as was Eddie Shafer, who left there recently to go into business for himself.

BACK FROM COAST

Louie Gerard, Evelyn Stevens Gerard, and Gertrude Hayes Gerard, returned from the Coast last week. They toured California for a week before starting east.

HERK GOES WEST

I. H. Herk, president of the American Burlesque Circuit left New York Tuesday for the west. He will visit Toledo, Detroit, Chicago, Cleveland and Buffalo.

BARTON TO MANAGE

Chas. Barton will manage the Academy, Pittsburgh, this season, for George Jaffe. The house will play the American Burlesque attractions.

OPENING IN BALTIMORE

I. B. Hamp and Shirley Mallett will open at the Folly, Baltimore, Monday and play the Gayety, Philadelphia, the following week.

SIGNS WITH MOLLIE WILLIAMS

Mollie Williams has engaged Seymour Felix to produce the musical numbers of her show next season.

KITTY MADISON BOOKED

Ike Weber has booked Kitty Madison with the La Tour Amusement Company.

BACK PHILLY HOUSE

PHILADELPHIA, June 28.—A charter has been applied for at Harrisburg by William J. Turner, counsel for the Academy of Music Corporation, organized to preserve the old house as the center of art and culture, and to provide a domicile for the performances here of the New York Metropolitan Opera Company. The names of those civic-minded citizens who associated themselves with Edward Bok and Carlton Yarnall as underwriters of the finances of the enterprise, are well known in the financial, business and theatrical world of this city.

These thirty-four incorporators who will furnish the capital stock of \$250,000 are as follows:

Alexander Van Rensselaer, Thomas De Witt Cuyler, Charlton Yarnall, Samuel S. Fels, W. Hinckle Smith, Cyrus H. K. Curtis, William Jay Turner, Eldridge R. Johnson, Edward W. Bok, Robert K. Cassatt, George W. C. Drexel, Henry P. McKean, Caleb F. Fox, Robert L. Montgomery, John F. Braun, Thomas McKean, Clement B. Newbold, Horatio G. Lloyd, James Crosby Brown, Harry T. Jordan, George H. Frazier, J. Franklin McFadden, Charles C. Harrison, Thomas Willing Balch, George H. McFadden, Frank C. Roberts, J. Bertram Lippincott, George McFadden, Theodore W. Cramp.

Arthur E. Newbold, of Drexel and Company, the Philadelphia branch of J. P. Morgan and Company, who died earlier in the week, was also one of the incorporators. Instead of the twenty-five guarantors originally desired thirty-four men were eager to help in the undertaking. Mr. Bok stated. He added:

"Alfred Hoegerle, the resident manager of the Metropolitan Opera House of Philadelphia since Mr. Hammerstein abandoned his local career as an impresario, is announced by Mr. Bok as the new manager of the Academy of Music under the corporation. Mr. Hoegerle will resign his directorship at the Metropolitan, which has passed into other hands, owing to the sale of the house to satisfy a mortgage held by E. T. Statesbury.

MINSTREL MAN IN SANITARIUM

FORT WAYNE, Ind., June 26.—J. W. West, an old time minstrel man and publicity agent, who for the past six years has been identified with Huntington's Minstrels, is ill at St. Joseph's Sanitarium, recovering slowly from hemorrhages which confined him to his bed for three weeks. He was moved here from McAlpin, W. Va., where he was taken ill. Friends are asked to write to J. W. West, 717 Clinton street, Fort Wayne, Ind.

AMSDELL STOCK SET

ALBANY, June 25.—Billy Amsdell has engaged the entire cast for his stock company, which will open in "Kick In" at the Colonial Theatre here June 28. Laura Arnold and Stewart Robbins, who have been playing leads the past season, will head the company. Others engaged are Maxine Isabel Flood, Margaret Paige, Clyde Franklin, Charles George.

CATSKILL HOUSE OPENING

CATSKILL, N. Y., June 27.—"The Quaker Girl" will be the opening attraction at the new Community Theatre on Monday night, July 5th.

Busby Berkerley, who had the leading role in Brady's "The Man Who Came Back," will play the stellar part in "The Quaker Girl" and Mary Jackson will play the second business.

WATSON SIGNS AN ACT

Billy Watson has engaged for his next season show, Martini and Sanai. George King placed them.

BEATTY SIGNS DIXIE MASON

Dixie Mason has been signed by E. Thos. Beatty for his "French Frolics."

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STARS AND STARDOM

There is something significant in the large number of stage stars whose collective theatrical activities for next season were recently reported.

Upwards of seventy stellar stage personages are each to have his or her name blazoned forth next season in electric lights. Where did they all come from? Maude Adams, the Sothorns, the Barrymores, John Drew, Otis Skinner, William Gillette and a few others we always had with us, it seems. But the others, the new stellar constellation, seems to have sprung up over night.

There was a time when stardom stamped an actor or actress as a real histrionic leader. And, up to within a comparatively few years ago, the stars were the actual and deserving leaders of their profession. But, now, it appears that that is not so.

The road to stardom seems to be no longer fraught with the obstacles that had to do chiefly with real talent and ability. It is becoming much easier for player folk to achieve stellar honors. Nowadays, it would appear, all a pretty young woman has to do to attain stardom on the stage is to find a part or series of parts that come as close as possible to fitting her everyday natural way of living and then, through playing her own natural self, achieve eminence. Not so in the old days, though. Then, an actor or actress achieved fame for no other reason than that he or she had beguiled multitudes by extraordinarily capable histrionism.

In these days, if a producing manager is potential enough, he gets busy with his press department and, in a short time thereafter, a new name appears which is henceforth referred to as "star." It does not matter that the person thus raised to theatrical rank has little, if any, talent for acting. Nor does that manager concern himself with the standards and traditions of creating stars. What he is chiefly concerned with is the establishment of the person he has chosen for stellar honors in the public eye. Maybe, he figures, he or she will "go over" despite a lack of talent—may be liked by the public because of a cute smile or a peculiar nose.

You cannot blame the actor for wanting to be a star. The manager cannot be blamed for desiring to create one. The blame lies entirely with the public, which sees fit to take to its breast those underserving members of the theatrical profession who appeal to it for other than histrionic reasons.

TWENTY-FIVE YEARS AGO

New plays: "The Colonial Cavalier"; "As Ye Sow"; "The Buccaneers."
Gustav Walter secures the Curtis First Theatre, Denver, for his circuit.
Neil Scully was with "The Defaulter" Company.
Gertie Keith was with the French Folly Burlesque Company.
Howard Powers joined the Electric Quartet.
The Violet Cameron Show included Miss Cameron, Fox and Ward, Tom Bryant, Mart English, Eva Armstrong, and others.

JERMON DENIES ARREST

Editor of N. Y. CLIPPER:

Dear Sir:—

There is a story in this week's CLIPPER that I was arrested, drunk and live at the Times Square Hotel with a Marie Raymond.

I wish to state now that I am married, have two children, don't drink and never did. I never registered at the Times Square Hotel. I know absolutely nothing of what happened. Jack Kline, my partner, claims that there were some transfer men who had a key to the studio and who had a fight over a girl there and used my name.

Yours truly,
(Signed) RUSH JERMON.

June 25, 1920.

EXPLAINS DIVORCE

Editor of N. Y. CLIPPER:

Dear Sir:—Some weeks ago I read an item in your "About You" column, stating that Agnes Truesdale was now living in Newark, N. J., and had started suit for divorce against her husband, Dick Moss. I wish you would correct that statement for me, as I have been questioned so often of late.

On June 10, 1920, I was granted an absolute divorce from Alice Moss (Agnes Truesdale) in the Supreme Court of New York City, charging adultery, and naming Raymond Clark, of Bridgeport, Conn., a cabaret violin player, as the father of her two children. The case was undefended.

I also wish to state that the United States army refused a claim for allotment made by Alice Moss after they had investigated the case and found the said Alice Moss and Raymond Clark living on West Thirty-fourth Street under the name of Mr. and Mrs. Moss.

Hoping that you will state the truth in this matter.

I remain,
RICHARD MOSS, JR.

June 27, 1920.

Answers to Queries

C. F. H.—Rube Marquard has appeared in vaudeville. McGraw has been in pictures.

Tiu—Jersey City Tamao Kijiyama sailed for Europe about a month ago. Possibly the Keith office can give you his address.

J. E.—Ethel Barrymore played an ingenue role in "The Bauble Shop," in 1896, at the time being less than sixteen years old.

W. S. T.—Guy Bates Post played "The Masquerader" at the Booth Theatre. Otis Skinner played "Mister Antonio," so you are wrong.

I. R. D.—The original team of Bankhoff and Girlie is split. Bankhoff is still doing an act. We don't know what has become of Girlie. There have been others using that name right along.

A. I. B.—Bonavita was killed while training animals in Spain. He was known in this country as a lion tamer. He appeared under the direction of Bostock for quite some time.

W. K.—Sweeney and Coomb's Opera House, at Houston, Texas, was opened Sept. 24, 1895, and at that time was considered one of the prettiest theatres in the South.

E. K.—Marie Dressler was born in Canada in 1869.

J. E. F.—Charles K. Fox was born in Boston in 1833.

C. V. B.—Richard Harding Davis died April 11, 1917.

J. W. B.—Alice Brady married the son of Dr. Frank Crane, the writer.

P. M.—Marie Wilson was a member of the original Florodora Sextette.

T. B.—"Very Good Eddie" appeared in London in the early part of 1917.

K. R. C.—You are right. William H. Crane starred in "David Harum."

R. G. V.—Christie MacDonald was born in Pictou, Nova Scotia, February 28, 1876.

W. R.—The American Lithograph Company was organized twenty-five years ago.

H. N.—Anita Stewart is at the head of her own picture production company.

F. K.—John W. Kelly was born in September, 1857, and died June 26, 1896.

W. R. P.—Helen Hale was in the cast of "The Man From Now," in New York City.

A. M.—Forbes-Robertson came to this country as a member of Henry Irving's company.

L. P.—Zoe Barnett, at one time, played in stock at the Princess Theatre, San Francisco.

C. W.—"The Fast Mail" was produced for the first time in London twenty-five years ago.

E. G.—Billie Burke has appeared in pictures and in private life is the wife of Flo Ziegfeld.

F. K.—Lottie Roberts made her debut at the old London Theatre, New York City.

C. D. D.—"Ben Hur" was originally produced at the Broadway Theatre, New York City.

C. G. H.—"After Dark" was first acted in this country Nov. 2, 1868, at the old Bowery Theatre.

W. W.—Irene Ackerman, authoress, playwright and actress, died Nov. 6, 1916, at her home in Mt. Vernon.

T. W.—John Hunting, of the original four Huntings, died Nov. 28, 1916, at Fair Haven, New Jersey, at the age of 72.

E. M.—Solly Ward, at present appearing in vaudeville, played in the "Roseland Girls," a burlesque company, in 1916.

E. W. T.—Eddie Foy appeared in "Blue Beard, Jr." at Niblo's Garden in 1890. The engagement lasted six weeks.

R. E. P.—David Warfield played "The Music Master" outside of New York City the greater part of the season of 1906.

F. H. D.—Mrs. Scott-Siddons made her last appearance on the dramatic stage in this city at Wood's Museum, Oct. 1, 1870.

M. B.—Harry Hemmings died in 1917 in England, at the age of eighty-four and, until that time, was conceded to have been the oldest clown in Europe.

T. E. M.—George P. Murphy, the German dialect comedian, was born in Germany, but made his first professional appearance in this country in 1867. He died Feb. 8, 1896.

W. E. R.—Lu-Lu, the European gymnast, was one of the earliest vaudeville performers to receive a big salary in this country. She was paid \$500 in gold per week for an extended engagement at Niblo's Garden in the early 70's.

Rialto Rattles

ENJOYABLE GASTRONOMICS

A request from Galli Cured to dine would be a (n)eat invitation.

SUBTLE? NOT VERY

A two-a-day monologist is responsible for the statement that a friend of a Jazz headliner wanted to go to a show and that Sophie Tucker.

BANJO PLAYING IN 5 EASY LESSONS

1. Borrow a banjo.
2. Buy some strings.
3. Get a chart.
4. Annoy the neighbors.
5. Say "Give Me Credit."

IT PAYS TO ADVERTISE

A rumor from Battle Creek says that, since the dearth of Hawaiian dancers, there is a noticeable falling off in the sale of Shredded Wheat. Don't lose heart. We may yet have Grape Nut beads used by the "cream" of the profession.

THE WAIL OF THE ACTOR

In the Winter it's too cold for folks to go to see a show, and so the poor old actor man has to shovel snow. In Summer it is hotter than we all care to admit. So tell me how's an actor ever going to make a hit.

JUST SUPPOSE

That Eddie Foy imitated Dave Warfield.
That Henry Miller was a juggler.
Belle Baker did an acrobatic dance.
Savoy and Brennan were prize fighters.
Wilton Lackaye was President of the United States.
That small time acts only had to do two shows a day.

NEW MATERIAL

He looked at the coconuts and asked the man the price of the potatoes with whiskers on.
There's a fire in the church—Holy Smoke!
A brown chicken laid a white egg. Can you do it?
You're a monkey. Yes, I'm the monkey—NO I'm not the monkey.
You've got me talking that way now.

RECIPE FOR SONG-WRITERS

1. Fall in love with a head-liner.
2. Get her to fall in love with you.
3. Make her promise to sing your songs.
4. Dig up a title.
5. Induce some publisher to take it.
6. Rhyme, "eyes of blue" and "heart so true."
7. Compile music from recent hits.
8. Put your name on the front page.
9. Send pluggers and boosters to opening performance.

LEARN TO BE A DANCER

1. Buy a pair of shoes.
2. Take a correspondence course.
3. Watch all the others and take what you can.
4. Call yourself a "hooper."
5. Hire a hall.
6. Be eccentric in your work.
7. Different from the rest.
8. Dig up a medal, or cup in a pawn shop, that was given to you at Madison Square Garden.

VENTRILOQUISM MADE EASY

1. Buy a book—Wehman's or some other.
2. Figure on a dummy.
3. Practice, "Hello Johnny."
4. Learn the vowels with closed lips.
5. Compile patter from Madison's Budget.
6. Learn to smoke and drink while speaking.
7. Practice pulling strings, observe politicians.
8. Work in One.

MELODY LANE

CHAPPELL & CO. WIN "TIPPERARY" CASE

Justice Ford Decides English Song is
No Infringement and Mrs. Jay
Loses Long Fought Suit

The suit of Alice Smythe Burton Jay against Chappell & Co., in which she asked for an injunction restraining them from publishing, selling or disposing of the song "Tipperary" and an accounting of all the profits on the famous song, claiming that it was copied from a song of her own called "Booster Chorus," has been decided in favor of the music publishing house.

Justice Ford in dismissing the complaint of Mrs. Jay said in part in his decision:—"To my mind the strongest prop in the plaintiff's case was her contention that the joint authors and the London publisher of 'Tipperary' were in Seattle in 1899; that she knew them there and that at least one of them had an opportunity to copy her musical composition 'Booster Chorus.' When that prop fell, as it did with her failure to prove her contention upon the trial, there was not much left of her case. She claims to have written the 'Booster Chorus' in 1908 at Green River in the State of Washington. It was rendered twice in Yakima, Washington, at church festivals. Only the original manuscript of the composition and an alleged copy were ever made. It was never published nor copyrighted. 'Tipperary' was published in London in 1912. The plaintiff heard the music of that song in Honolulu in 1915, at which time it had gained extensive circulation and wide popularity. The similarity of the two melodies attracted her attention. Then she found a picture of Harry Williams and Jack Judge, the authors of 'Tipperary' and Bert Feldman, its publisher, identified them as the men she met in Seattle in 1909, and to her mind the proof was complete that they had pirated her 'Booster Chorus.' I am convinced that none of the three men was ever in Seattle and that neither of them ever saw or heard her composition or had other knowledge of it. So we are reduced to the resemblance alone between the two melodies as the basis for her claim that 'Tipperary' was a pirated edition of the 'Booster Chorus.' Under the decisions and on the facts I do not believe that this is ground sufficient to sustain her claim. The two compositions are strikingly alike in some features, but quite dissimilar in others. It may very well be that two musical geniuses may originate independently of each other works of striking similarity. The gravamen of piracy is copying or imitating the work of another in whole or in part. There need not be direct proof of the appropriation, but the facts and circumstances proved must be such as will lead with reasonable certainty to the inference that the one production must have been taken from the other. The common law right which plaintiff is asserting here is quite different from the exclusive right to publish acquired by virtue of the statutory copyright. An author has at common law a property in his intellectual production before it has been published, and may obtain redress against anyone who deprives him of it, or, by improperly obtaining a copy, endeavors to publish it without his consent. Surely the authors of 'Tipperary,' assuming it to be their original production, as I believe it was, at least so far as this plaintiff is concerned, have the same property rights in their intellectual production as the plaintiff has in her 'Booster Chorus.'"

The case of Mrs. Jay has been closely followed by numerous music publishers, for in spite of the fact that scores of music men of the United States were positive that Bert Feldman, the publisher of "Tipperary," has never been west of Chi-

cago in his entire life, Mrs. Jay's allegation that she met him in Seattle made it necessary for him to come to America from London to defend the action. Harry Williams, the American songwriter, whose home is now in Los Angeles, was also brought to New York to give evidence in the case.

It is estimated that it cost Feldman over \$10,000 to prove to the courts his rights in the famous war song hit, a number which, while it made a fortune during its reign of popularity, probably sells less than a thousand copies a year now. All of which gives some idea of the uncertainties of the music publishing industry.

A point in Justice Ford's decision which is of much interest to publishers is that an alleged property right in a musical composition does not amount to much, for the simple reason that anybody can set up such a claim and it is quite possible for two people to conceive and compose similar melodies at about the same time.

BALL HAS NEW HIT BALLAD

Ernest R. Ball's success as a song writer does not rest upon his reputation. It is founded on a surer basis. Its reason is to be found solely in the fact that every song success he writes possesses the same degree of excellence and the same undeniably appealing qualities that made his earlier successes the triumphs they proved.

In this latest ballad novelty Mr. Ball has concluded to try his hand on the lyric as well as the music. The result of this interesting experiment is such as to make one wonder whether it is necessary for this popular composer of popular melodies to rely on anyone but himself for his inspiration, for unquestionably "Down the Trail to Home Sweet Home" rings fine and true. The sentiments so lyrically expressed in the new song are of the kind and put in just the way to find a response that will prove as immediate as it will be universal. It's a capital thought, expressed in a fashion that all can grasp and understand without effort. Needless to say, Mr. Ball has set a tune to "Down the Trail to Home Sweet Home" that will rank easily with the best of those with which his name is already associated. His publishers, M. Witmark & Sons, predict the greatest Ball ballad success in this new "Down the Trail" song, and none who have heard the ballad will deem them unduly rash in their forecast. The rush of vaudeville acts for this number upon its first announcement augurs well for its career. A good idea, plus a good title, plus Ernest R. Ball's name as a writer was more than enough to start things, and already "Down the Trail to Home Sweet Home" is bowling along merrily to its ultimate goal—that of the biggest ballad hit that Ball has written!

HARRIS PLAY TO BE SEEN

Chas. K. Harris' new play "Don't Weaken" will be seen for the first time on any stage in Milwaukee next week. The presentation is to be made by the Sherman Brown Stock Company. Milwaukee is Mr. Harris' old home and he will make a trip to renew old friendships and witness the opening performance of his first dramatic work.

ROSSITER OPENS IN NEW YORK

Will Rossiter, the Chicago publisher, has opened a branch office at No. 220 West 46th street, Jimmie Brown is manager. Mr. Rossiter, who was in New York recently, attending the music men's convention, superintended the opening of the new offices.

BERLIN SONGS IN "FOLLIES"

Irving Berlin has eleven songs in the new Ziegfeld "Follies" three of which according to trade reports are selling in large quantities. They are "Little Gypsy," "Bells" and "Girls of My Dreams."

PUBLISHERS PREPARE FOR BUSY SEASON

Dull Business of the Past Three Months
Forgotten as Music Men Plan for
Coming Fall Campaign

The dull business which for the past three months has prevailed throughout the entire music publishing business is fast being forgotten and relegated to the past in the rush of getting out new songs for the coming season.

In spite of the unprecedented slump which hit the song business early in March and rapidly grew worse with the approach of summer, the music men are as a whole optimistic and predict a big business for the fall.

These predictions are not based upon hopes but upon established facts which can be checked up and recorded. During the big boom which the music business enjoyed during the war many evils crept in but on account of the big amount of business done they were allowed to pass unnoticed. They grew in size and quantity and little attention was paid to them as the gross amount of business done dwarfed them into insignificance. The slump came, however, and then they assumed monumental size. For the first time in many months publishers have been going over their expenses and eliminating the waste. The business at present is on a surer and safer foundation than ever before and with the opening of the fall season the usual flock of song hits which will be released by the various houses will start things booming.

The elimination of the big, unnecessary expenses is bound to give the publishers a wider margin of profit than any time during the past four years.

The public has not been weaned away from music; with the opening of the fall season a bigger demand than ever before will be felt for the hits and songs of merit. The publishers who are carefully selecting their catalogue for the fall and who are preparing big campaigns of publicity in connection with them are sure of a big and successful season.

MORE SPACE FOR M. P. P. A.

The Music Publishers' Protective Association has increased its office space in the Columbia Theatre Building by the addition of another room. The recently formed credit bureau and addition to the title registry bureau has increased the work of the organization to such an extent as to make the securing of more office room necessary.

BERLIN SAILS ON JULY 8

Irving Berlin has booked passage for England on Thursday, July 8, and plans to remain abroad for six or eight weeks. While he has made no announcement as to his work while abroad it is reported that he is to write a big musical production which is to be presented in London around the holidays.

GROSSMAN IN THE HOSPITAL

Billy Grossman, songwriter and member of the "Hitland" vaudeville act who was operated on for appendicitis in a Chicago hospital in April, is again out of the act and is confined to a New York hospital suffering from a complication of diseases.

MILLER WITH THE BANDS

Bob Miller, of the Leo Feist, Inc., music house, is singing with a number of the big bands and is a big feature in the open air concerts given in the parks.

MITCHELL WITH REMICK

Sydney Mitchell, recently with Leo Feist, Inc., has joined the composing staff of Jerome H. Remick & Co.

PUBLISHERS ASK CO-OPERATION

The Music Publishers' Protective Association is sending to the music dealers of the country an exhaustive statement regarding sheet music conditions and asking for the trade to co-operate with the publishers in the removal of the many evils of the business and to assist in placing the industry upon a firm and solid foundation.

According to the statement, which is signed by E. C. Mills, chairman of the executive board, and all of the members of the organization, the music publishing business is facing a crisis and confronts a situation that presents but two alternatives. They are either to materially increase the price at which music is sold or to reduce waste loss and destructive trade practice to a minimum. The latter course according to the circular is preferable and the co-operation of the trade is asked.

The principal items in the statement in which the trade is asked to co-operate is the prompt payment of all bills and the reduction of the return privilege to the lowest possible amount.

The regulations adopted by the publishers' association for the return of music is as follows:

1. Any first, or initial order, not exceeding 500 copies, for any new publication, may, at the discretion of the publisher, be "sale guaranteed," and upon written request from original purchaser, the publisher may permit return of unsold portion of such introductory order only, and allow full credit for quantity returned. This does not apply, in any form, to "repeat" or re-orders.

2. Any purchaser, desiring to return music, under any conditions, must first secure the written consent of the publisher to whom it is to be returned, prior to making such return; and if such written permission be granted, return shall be made subject to the following conditions:

- (a) If permission to return shall be granted, and the return is for credit to account or original purchaser, a deduction of 50 per cent from the price at which the music returned was originally billed, shall be made at time of giving credit.

- (b) If permission to return shall be granted, and the return is to apply in exchange for or upon the purchase of new or other music, a deduction of 25 per cent from the price at which the music returned was originally billed, shall be made at the time of the exchange, or giving of credit.

3. All transportation or carrying charges on music returned shall be prepaid, and all music shipped in exchange therefor shall be "charges collect."

4. At the time of requesting permission to return music, original purchaser shall certify that the music is in salable condition, undamaged, unsold and unmarked. If not in such condition, no credit shall be given.

5. No music shall be returnable, under any circumstances, after four months from the date of purchase. This applies equally to first, or introductory orders as defined in Clause 1.

6. Music may not be returned, under any conditions, by any other than the original purchaser.

AL. FOX PUBLISHING HOUSE

Al. Fox, of Rockwell and Fox, now appearing in the Georgie White "Scandals of 1920" show has become a music publisher and has opened offices in the Gaiety Theatre Building.

His first number is called "My Mother's Lullaby."

HAMBERGER OUT OF MILLS CO.

Arthur Hamberger, who for several months has been connected with the Jack Mills, Inc., music house in the capacity of business manager, severed his connection with that house last week.

EDDIE LEONARD PLACES SONG

Eddie Leonard, the minstrel, has placed with Chas. K. Harris a new song entitled "Mary, Where Will I Find You?"

STERN TAKES KELLETTE SONG

Jos. W. Stern & Co., have accepted for publication a new comedy number by John William Kellette called "Reggie." A number of big time acts are using the song.

Fisher and Lloyd are now appearing in blackface.

Channing Pollock will sail for Cairo, Egypt, Dec. 1.

Fannie Stedman has taken up a residence in Chicago.

Bobby Simmons has rejoined the Creole Fashion Plate's act.

Jack Goldie is using a new act "Phoney Bits," by J. H. Hyman.

Gluck and Byrnes are using a new singing and talking act.

Grayce Quinn has replaced Ella Lucy with McDevitt and Kelly.

Harry Armstrong and Eddie Wakefield are presenting a new act.

Walter J. Moore is the father of an addition to his family; this time a girl.

Maud Graysan, of the Graysan Sisters, has married and retired from the stage.

Billie Reynolds and June Travers are laying off for the Summer in New York.

Irving Simon is in New York and will remain in the East until about August 1.

Mr. and Mrs. Andrew Smith, of Chicago, were visited by the stork, June 13.

Grant and Wing are to appear in the Frank Tinney musical comedy, "Tickle Me."

Richard Kramer and Marcel Russeau have been added to the cast of "Tickle Me."

Charles Davis, of the Pat Casey offices, is recuperating at Lake Hopatcong, N. J.

The Thornton Sisters play the American and Greely Theatres, opening August 9.

Angel Alex, of Canton, Ohio, married Ida Eley, of Kentucky, non-professional, June 18.

Mrs. A. H. Woods has started on her seventh annual transcontinental automobile tour.

Morey Barton, of Creamer, Barton and Sparling, is the proud father of a new baby boy.

Majorie Rambeau, in company with her husband, Hugh Dillman, sailed for Europe last week.

Leo Carrilo is slated to be the star in "Toreador," one of Selwyns' earliest fall productions.

Fay Evelyn, one of the "Florodora" girls, sailed last week for England aboard the *Caronia*.

J. J. Shubert, Jr., son of J. J. Shubert, graduated last week from his school at Long Beach.

Mme. Olga Petrova returned to New York this week after a forty weeks tour in vaudeville.

Kitaro Japs have a forty weeks' contract on the Loew time and open at Baltimore, July 12.

Cartmell and Harris joined the cast of "What's In A Name," at the Lyric Theatre this week.

John T. Moran, of the Casey agency, who has been away for a vacation, is back on the job.

Herbert Grimwood, English actor, has been engaged by Comstock and Gest, for a role in "Mecca."

Frank Schaffer, the vaudeville advertising man, was made a third degree Mason last week.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 27)

Marie Dressler is writing a new three act straight comedy in which she will star next season.

Amelia Stone and Armand Kalisz are booked to play the halls in England, commencing August 14.

Reginald Barlow and Ruth Shepley will be in the cast of "Wild Cherries," the new Comstock piece.

Harry Marron has purchased a new roadster with which he is riding around Long Branch, N. J.

Will A. Page will go in advance when "Chu Chin Chow" stars on its tour to the Coast next Fall.

Tot Qualters has been engaged for a dancing part in George LeMaire's revue "Broadway Brevities."

Roland Young and Juliette Day have been engaged by Adolph Klauber for roles in "Scrambled Wives."

Maxine Brown has joined the cast of "Florodora," at the Century Theatre, singing the role of Angella.

Roattino and Barrett have been booked by Walker Keefe to open on the Pantages Circuit, Sept. 12.

The Reynolds are to start a tour of the Keith houses on August 15th, after a vacation at their home.

Marietta Nally is at the American Hospital, Chicago, convalescing after an operation for appendicitis.

Marion Ardell in his act, will work in pictures for a month and go back with the act when it re-opens.

Phillip Moore, of Martin and Moore, injured his wrist last week and the act cancelled at the Brighton.

Earl Lester will play in "The Rose Girl," to be produced by Dr. Anselm Goetze's company in the Fall.

Maude Hackett and Company are playing Toronto this week and have a route over the Loew time to follow.

"Ted" Hammerstein, of the Chamberlin Brown offices, is spending a three weeks' vacation in the Berkshire Hills.

George Choos sails August 5 and will tour France, England and Italy in search for new material for next season.

George N. Brown closed his vaudeville season last week in Washington. He left New York Tuesday for New England.

Aleta, a dancing protegee of Marguerite Clark, has been engaged by Will Morrissey for his revue, "Buzzin' Around."

Frank Bernard has rejoined his sister, Grace Bird, in Atlantic City, where the act will work for the balance of the Summer.

Myrtle Ryan, of Riggs and Ryan, is convalescing at St. Mary's Hospital, Passaic, following an appendicitis operation.

Guiran and Marguerite replaced Ford Sisters at the Brighton Theatre this week. Illness caused the Fords to cancel.

Henry Kurtzman, manager of the Gayety, Pittsburgh, was a visitor at the Columbia headquarters in New York Monday.

Julia Dean has been engaged to play a role in George Artiss's "Poldekkin," to be presented in New York early in the season.

Hilda Carling, a Swedish toe dancer, will make her American vaudeville debut June 28, assisted by a ballet of eight girls.

Russell Janney and Harry Bissing have formed a new producing firm that will make a bid for Broadway favor in the Fall.

Joe Hinkle, orchestra leader at Loew's Memphis, was married to Leona Pettigrew, pianist at the same theatre, last week.

Barnes and Freeman left Keith's, Jersey City, last week, due to illness. Claude and Marion Cleveland replaced them.

Morrisson, Nash and Williams, open in a new act July 12 at the Victoria, with the Delancey to follow, booked by Dave Mandel.

Emma Dunn has been engaged for the leading role in "Sonny," George V. Hobart's new comedy, to be done by the Selwyns.

Leon Errol has been signed by Ray Comstock to produce a revue in which Harry Fox and the Dolly Sisters will be starred.

Abe Levine, formerly of the Keith Photo and Press Bureau is now with the auditing department of the Orpheum Circuit.

Augustin Duncan has been engaged by Thomas Dixon to be general stage director for several productions the latter has under way.

Edward J. Sullivan, manager of the Orpheum, St. Louis, is temporarily acting in a similar capacity at the Orpheum, Winnipeg.

Richard Herndon has bought "Little Miss Charity," the Eddie Clarke musical show tried out several months ago by the Shuberts.

Max Sotneck, musical director, has embarked in the dramatic agency field, specializing on players for musical comedy productions.

Carlotta Monterey has been engaged by A. H. Woods for a role in Crane Wilbur's new comedy, tentatively called "The Winged God."

Purcella Brothers, who recently returned from a four years' trip abroad, have been engaged for the "Midnight Lark," atop the Century Roof.

Harry Beresford has been placed under a long-term contract by Henry W. Savage, Inc., and will be featured next season in "Shavings."

Sol Schwartz, who disposed of his interests in the Little Playhouse (pictures) at Mt. Vernon, N. Y., to a New York syndicate, is now manager of Henderson's Coney Island.

Ben Fuller, Jr., son of the owner of the Fuller Circuit in Australia, arrived in New York last week after an extended trip through Europe.

Dorothy Regal, formerly in vaudeville and now Mrs. Fred Balshofer, living at Beverly Hills, became the mother of a daughter on June 20.

Morris Gest will end his tenancy of the Manhattan Opera House Sept. 1, when it will be taken over by the widow of the late Oscar Hammerstein.

Harry Fisher has been engaged by F. Ray Comstock and Morris Gest to play the title role in "Afgar," to be brought from London in October.

Eddie Daley, manager of the "Kandy Kids," will leave New York Thursday for Indianapolis to spend the Fourth. He will return next Tuesday.

John Slavin, the actor, has embarked on a new business, that of arranging motion picture engagements for actors appearing on the legitimate stage.

Arnold Daly, who returned to New York recently after a long absence in Europe, has been engaged by George M. Cohan for a part in a new play.

Robert Marks has been engaged by Gleason and Block to stage the musical numbers for two productions, "Maid to Love," and "The Rainbow Girl."

Antonio Bafunno, orchestra leader of the "Ed Wynn Carnival," has just finished the score of a new music play titled "The Job Line," to be produced next season.

Earl Benham, of the Ed Wynn Carnival Company, has been commissioned by B. C. Whitney to write the book of a new production to be produced by Whitney and Wynn.

Gene Martini, formerly Martini and Rubini, has set back his European contracts on the Moss time and starts to rehearse for Billy Watson's Parisian World, in July.

Walter Hampden is a father again, a lusty youngster having been born to him and Mrs. Hampden (Mabel Moore) last week. He will be christened Walter Michael.

Ed Wynn was presented with a bronze-silver medal at a complimentary dinner tendered to him by the officers of the United States Tank Corps at Delmonico's last Thursday evening.

Theodore Spiering, concert violinist and orchestra conductor, is on his way to Europe, where he will study music conditions and carry relief to some of the suffering musicians of the stricken countries.

Peggy Mitchell, formerly in the Century Revue, has been bequeathed \$30,000 in cash and a life annuity of \$75.00 a month by the will of George Darby Leslie, of San Francisco, as the result of a youthful kindness.

F. Lyall Swete, English stage director, who staged "Chu Chin Chow" and "Aphrodite" for Comstock and Gest, has returned to this country to direct "Mecca" for them, and to put on road companies of the other spectacles.

Donald Gallaher, Howard Truesdell, Katherine Grey, William Lemuels, Caroline Newcombe, Roy L. Royce and Alberta Burton have been engaged for the principal roles in the new play by Octavus Roy Cohen, entitled, "The Scourge."

Michel Fokine has signed a new contract with Morris Gest, whereby he will remain in America the coming season to stage the dances and choreographic scenes of "Mecca," the oriental spectacle to be presented at the Century in September.

Ethel Palmer Leake has been reported as missing and a search is being made for her by the Bureau of Missing Persons at Police Headquarters, New York. Anyone knowing anything about her is asked to communicate with Police Headquarters.

Marion Coakley, Vincent Coleman, Frank Burbeck, Charley Abbe, Joseph Allen and Walter Lewis are slated for the cast of "In Self-Defense," a new melodrama by Myron O. Egan that will be produced by Edgar J. MacGregor in July.

Senorita Pepita Granados, declared to be the best exponent of the real dances of old and new Spain, is at present stopping at the Waldorf-Astoria, having come from Buenos Aires, where she appeared in grand opera.

(Continued on page 27)

DRAMATIC and MUSICAL

"FOLLIES," OPENING AT \$11, GIVES SHOW WORTH THE PRICE; CANTOR ADDED AT LAST MOMENT

Eddie Cantor pretty nearly stopped the show on the opening night of the fourteenth edition of Ziegfeld's "Follies." The black-face boy from the Bronx wasn't scheduled to appear in the show, but, just before the final number, Ziegfeld himself came forth from the wings bringing Cantor with him. Then Ziegfeld disappeared.

But Cantor wanted him to make a speech. So, he rushed into the wings and tried to drag his boss before the footlight. His roughhouse tactics availed him not, however. Ziegfeld remained where he opined he belonged.

There was nothing left for Cantor to do then except a single. So he leaned over the footlights, handed some music to Frank Tours, the musical director, and launched forth into a monologue and song offering. He sang two songs and no more, but, judging by the clamor which the audience made for his return after he had finished, he could have held forth much longer.

No opening night of any show within recent years has contained such a large and representative crowd of New Yorkers. Everybody, it seems, was there. And the show that they all witnessed at \$11 a smash, was worth as much as they paid to see it. But, it surely wasn't worth that amount per ticket to the average theatre-goer, despite the fact that this "Follies" is a magnificent show on which oodles of money appears to have been lavished. It has the distinctiveness of everything on which Flo Ziegfeld spends money; it is a production the like of which does not exist in the world today.

It opens with a male chorus who tell in song of the departure from the usual feminine opening chorus. This was written by Irving Berlin and has a lot of snap and go.

"Creation" written by James Montgomery, follows. The music is Victor Herbert's and it sounds dignified and operatic. The setting Urban has designed for the scene is the most imaginative and beautiful in the show.

Carl Randall then sang a number called "So Hard to Keep When They're Beautiful," by Joe McCarthy and Harry Tierney. A few of the girls accompanied him in the dance that followed.

"A Room at Mt. Vernon" was the next full scene. The song for that number, written by Gene Buck and Dave Stamper, is called "Sunshine and Shadows." John Steel and Jane Carroll were George and Martha, Bernard Granville and Delyle Alda coming in for the chorus. The song is an excellent one and well rendered.

The next scene, "A Chiffon Fantasie," with the song, "When the Right One Comes Along," by Victor Herbert and Gene Buck, served to introduce Mary Eaton, who has been picked by Ziegfeld to take the place of Marilyn Miller. In looks, she compares favorably with Marilyn. Miss Eaton can also sing better, but she cannot dance better, nor has she Miss Miller's charm and Pixie-like personality. Just the same, the dance she did with the boys in this scene, especially where she danced on a round table held by them over their heads, earned a great deal of applause for her.

"In the Park," by George V. Hobart, who was called in last week to bolster up the comedy in the show, was just as funny as the irrepressible Ray Dooley managed to make the scene. Her infantile antics are a joy to watch at all times, for she is one of the most comical personalities we have on the stage. That Charles Winninger, as a sousie whom she meets in the park, ably assisted her, may also

be mentioned. Addison Young and Margaret Irving completed the cast.

Came Fannie Brice and, in her own inimitable way, sang a very clever song by Harry Ruby, Bert Kalmer and Irving Berlin, called "I'm a Vamp from East Broadway." So well does she do this song that it is likely to become widely popular.

"In the Clouds" gave John Steel a chance to warble one of the really tuneful numbers in the show, Irving Berlin's "Girls of My Dreams." The setting was appropriate.

Moran and Mack, the black-face jesters, did their well known vaudeville specialty—patter and a finish that has to do with boxing gloves. And, though they are both capable funsters, it seems to us they would achieve better results if they put a little snap into the patter element of their act.

In the "Truly Rural" scene, there were a number of specialties. Bernard Granville and Doris Eaton sang "Any Place Would be Wonderful With You," which, in our opinion, is Buck and Stamper's best song in the show. Then Mary Eaton and Carl Randall sang and danced, the song being Buck and Stamper's "Mary and Doug," a pretty ditty, too. But the dance counted most. Van and Schenck, as a couple of farmers, then rendered a ditty called "Where Do Mosquitoes Go?" by Joe McCarthy and Harry Tierney. Followed a specialty dance by Jack Donahue that stamped the latter as one of the niftiest hoofers in the show, as well as one of its most entertaining assets. The scene ended with "The Family Ford," which serves to introduce W. C. Fields, who both wrote and staged the bit of foolery in which he plays so prominent a part. A sky-blue Ford car is used, its occupants being Fields, Ray Dooley, Fannie Brice, Jessie Reed and the diminutive William Blanch. The car falls apart even as the one in Tate's "Motoring" did. But, nevertheless, it's a hilarious bit, is the "Family Ford."

Jerome and Herbert next did their specialty, which consists of piano playing and acrobatic dancing, and we'll say that the act, chiefly by reason of the agility of the leaner one of the two, deserves much more favor than it received.

The finale of the first act, "Bells," written by Irving Berlin, proved a boomerang. The setting, a gorgeous stained glass enclosed interior of a church, with huge flowered bells hanging above, from which girls emerged at the finish, gave marvelous color to the bevy of stunningly costumed maidens that marched around to the strains of the lovely melody Berlin has composed for the scene. The costumes symbolized the various bells mentioned in the song, well rendered by Bernard Granville.

The opening of the second act is more than a rich bit of melodic satire. "The Little Follies Theatre—During Intermission" it is called. The setting is an orchestra done in red, with the ensemble sitting in successive rows facing the audience. The comment, which is in verse, is both humorous and pithy and the situation where Fannie Brice drags out W. C. Fields because he has been flirting with one of the girls in the show aroused considerable laughter. The finale of this particular scene has snap and bang and Irving Berlin deserves a great deal of credit for its creation.

Van and Schenck then did their well known piano and singing act and it seemed like old times to hear them warble the various new ditties that comprised this part of their offering.

"The Dancing School—Her First Lesson," with music by Victor Herbert,

brought forth Mary Eaton again. Charles Winninger was the dancing master, who, with violin and bow, directed the girls in the scene. Fannie Brice did a bit of burlesque dancing in this number that sheds no glory on any one, least of all herself.

"The Leg of Nations" was a black setting, through which some of the girls dangled their pedal extremities. Carl Randall sang the song provided by Irving Berlin and the entire scene might have been eliminated for all the favor it found. This, too, may be said of the "Chinese Firecrackers" number by Irving Berlin, which Van and Schenck interpreted during the second act.

However, "On Fifth Avenue—The Ziegfeld Sextette," bids fair to rival in popularity the well known "Florodora" sextette which this one satirizes after a fashion. Consider six Rolls-Royce town cars standing in a row, a like number of perfectly costumed chauffeurs, and maidens six who emerge from the cars and sing about the boredom (sic) of being members of the chorus. This is another of Irving Berlin's conceptions and a mighty distinctive one it is too.

A "Chappie Dance" by Bernard Granville and Doris Eaton served to while the time away before the next number, "The Gypsy Trail," in which John Steel and Delyle Alda sing what we consider the most tuneful melody in the show, "Tell Me, Little Gypsy." Maybe it was because it was rendered so beautifully for, after all, John Steel has a fine lyrical tenor voice, and as for Delyle Alda, not only has she a fine voice, but her singing manners are ease and grace personified. She sings and postures as if she were to the "Follies" born. The number was written by Irving Berlin, and the setting is a Gypsy wagon in a deep forest, with girls representing various nationalities mentioned in the song emerging from the dark recesses of the wagon.

A special dance at this point by Lillian Broderick and Carl Randall proved nothing more nor less than that this titian-haired exponent of Terpsichore, Miss Broderick, we mean, is a whale of a dancer, as is also Randall, who certainly has a great deal of stepping to do in this show.

"The Golden Gates" had to do with St. Peter as custodian of the gates of heaven, Bernard Granville enacting the well known saint, with Mack, of Moran and Mack, trying to gain entrance. This scene was a bit funnier when we saw it in Atlantic City.

"The Love Boat," one of the most colorful and imaginative tableaux ever designed for the "Follies" by Ben Ali Haggin, proved to be one of the most distinctive scenes in the show. And, as for the song in connection with the scene, written by Victor Herbert and Gene Buck and sung by John Steel, it strikes us that it is the best Victor Herbert tune in the show.

The finale was one consisting almost entirely of dances, the song for the occasion being one called "The Syncopated Vamp," another Berlin contribution. The entire company danced in this scene, the setting of which was a replica of the Midnight Frolic atop the New Amsterdam. Art Hickman's Band played from the stage and all the dance tunes, including a haunting "Crocodile Blues" number, by Harry Akst, which bids fair to achieve popularity, were rendered.

Ziegfeld's "Follies," edition number fourteen, will go over with a bang and make a great deal of money for the masterful Flo—and the equally masterful ticket brokers.

The full program of the show as it ran the opening night was as follows:

M. L. A.

PROGRAM

Orchestra Under Direction of Frank Tours.

ACT I

Scene 1.—Opening The Follies Boys (Words and Music by Irving Berlin)
Scene 2.—"Creation" (By James Montgomery) (Music by Victor Herbert)
Slenderness of the Reed Margaret Irving

Bloom of the Flower Gladys Loftus
Timidity of the Hare Eleanor Dell
Vanity of the Peacock Jessie Reed
Softness of the Parrot's Bosom

Albertine Marlowe
Cruelty of the Tiger Juliet Compton
Warm Glow of Fire Alta King
Coldness of Snow Eva Grady
Wooling of the Dove Betty Morton
Chattering of the Jay Ethel Hallor
Hypocrisy of the Crane Beatrice Milner
Fidelity of the Pelican Charlotte Wakefield
Eve

Scene 3.—Song—"So Hard to Keep When They're Beautiful." Words by Joe McCarthy. Music by Harry Tierney.
Sung by Carl Randall and the Misses Olive Vaughan, Florence Ware, Helen Shea and Doris Eaton.

Scene 4.—"A Room at Mount Vernon." Song—"Sunshine and Shadow."—Martha and George. (By Gene Buck and Dave Stamper.)
George John Steel
Martha Jane Carroll
George Washington Bernard Granville
Martha Washington Delyle Alda
Colonial Dance Emily Drange and Jessie Reed

Scene 5.—"Chiffon Fantasie"
Song—"When the Right One Comes Along." (Music by Victor Herbert. Lyric by Gene Buck.) Sung by Mary Eaton and Boys.

Scene 6.—"In the Park"—"Here's a Go" (By George V. Hobart.)

The Baby Ray Dooley
The Man Charles Winninger
The Nurse Margaret Irving
The Filrt Addison Young

Scene 7.—Song—"I'm a Vamp from East Broadway." (Words and music by Harry Ruby, Bert Kalmer and Irving Berlin). Sung by Fannie Brice.

Scene 8.—"In the Clouds"—Song—"Girls of My Dreams." (Words and music by Irving Berlin.) Sung by John Steel and Cloud Girls.

Scene 9.—Specialty—Moran and Mack

Scene 10.—"Truly Rural"

(a) Song—"Any Place Would be Wonderful With You" (By Gene Buck and Dave Stamper.) Sung by Bernard Granville and Doris Eaton with the Haystack Girls.

(b) Song—"Mary and Doug" (By Gene Buck and Dave Stamper.) Sung by Mary Eaton and Carl Randall.

(c) Song—"Where Do Mosquitoes Go?" (Words by Joe McCarthy. Music by Harry Tierney.) Sung by Van and Schenck.

(d) Dance by Jack Donahue.

(e) "The Family Ford" (Conceived, written and staged by W. C. Fields.)

George Filverson W. C. Fields
Baby Rose Filverson Ray Dooley
Mrs. Filverson Fannie Brice
Elsie May Jessie Reed
Henry Steel Wm. Blanch
James Cunningham Jack Mahan
Miss Rose Babe Marlow
Jack Rose Miss Rolph
Adel Smith Miss Grady
Dick Burns Addie Young

Scene 11.—Specialty by Jerome and Herbert.

Scene 12.—"The Land of Bells"—Song—"Bells" (Words and music by Irving Berlin.) Sung by Bernard Granville.

The Groom Bernard Granville
The Bride Jane Carroll
The Bishop Charles Winninger
The Story Tellers Van and Schenck

Bridesmaids Helen Shea and Doris Eaton and Bell Girls

Finale

ACT II

Scene 1.—"The Little Follies Theatre—During Intermission" (Written by Irving Berlin.)

(a) "In the Lobby"—The First Nighter Bernard Granville
Between the Acts The Follies Boys

(b) "In the Theatre"—The Tired Business Man Carl Randall
The Lady With Him Delyle Alda
The Water Girls Six Little Follies Girls
Just a Husband William C. Fields
His Wife Fannie Brice
A Critic Charles Winninger
A Fellow Who Paid to Get In Jack Donahue
A Lover John Steel
His Sweetheart Mary Eaton

And a Follies Audience
Modern dresses designed and executed by Madame Francis, under the supervision of Ben Ali Haggin

Scene 2.—"The Follies' Curtains"
Songs Van and Schenck

Scene 3.—"The Dancing School—Her First Lesson" (Music by Victor Herbert.)

The Pupil Mary Eaton
The Master Charles Winninger
Another Pupil Fannie Brice

Scene 4.—"The Leg of Nations" (Words and Music by Irving Berlin). Sung by Carl Randall.

Scene 5.—"On Fifth Avenue—The Ziegfeld Sextette." (Words and Music by Irving Berlin).

The Ziegfeld Follies Girls—Betty Morton, Alta King, Margaret Irving, Jessie Reed, Charlotte Wakefield and Ethel Hallor.

Sextette Boys.
The Rolles Royce Chauffeurs.

Song—"Poor Florodora Girl." (By Ballard McDonald). Sung by Fannie Brice.

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"CINDERELLA ON BROADWAY," NEW WINTER GARDEN SHOW, BIG RAID ON VAUDEVILLE

Elaborately staged and mounted, with its usual gorgeous costuming, wonderful scenic effects and lavish display of feminine beauty, the new Winter Garden show, billed as a "Fantasy of the Great White Way" is a remarkable production from the purely visual angle, for its two acts and twenty-one scenes surpass in beauty any of the previous Winter Garden shows. It opened Thursday, June 24.

From other angles, it can hardly be compared with many of the big successes which have been seen at this playhouse. The story is light and pleasing but is broken into so many times by the numerous vaudeville specialties introduced, that it is completely lost sight of before the fall of the final curtain. The music is pleasing, but would be far more effective if better singers had been secured to interpret the vocal numbers.

A big raid on vaudeville has been made in assembling the cast and, with one or two exceptions, all the principal roles are in the hands of performers familiar on the two-day circuits. Upon these, all of whom did bits from their vaudeville offerings, the comedy of the piece depends and this portion of the production is in need of strengthening as, for some reason, the acts that made big laughing hits in vaudeville, in many instances failed to score. The Toy Shop and Book Store, the second scene in the piece, was one of the prettiest of all and, in it, the many characters of juvenile literature were introduced. Bright and attractive though it was, the scene seemed to be more fitted to the Hippodrome than the Winter Garden.

John T. Murray, as "Gloom," scored one of the hits of the first act in a tuneful number called "All the Little Grooms Start Dancing," in which eight little groom dancers furnished a clever background.

Lora Hoffman is the prima donna and her bright and tuneful voice was heard to fine advantage in several songs. "The Last Waltz," her big number, sung in the Silver Ball scene as the first act's finale, was remarkably effective and left one wishing that vocal art such as Miss Hoffman's was not so rare in musical shows.

Homer Dickinson and Gracie Deagon are handicapped in the piece by lack of opportunity to display their talents but made the most of parts not at all commensurate with their ability. Walter Brower also could do better if given greater opportunities, although the prohibition bit from his vaudeville act failed to arouse the doubtless expected enthusiasm. It may be that the subject had passed the comedy stage and is now a matter for serious thought and contemplation, all of which Brower can consider at his leisure.

A circus scene in the second act gave Tarzan an opportunity to display his remarkable chimpanzee impersonation as well as the Mijares a chance to show their really wonderful work upon the wire. One of the hits of the show was scored by Mijares, whose exhibition on the slack wire was a revelation to the Garden audience.

Al Brendel was the big comedy hit of the show and his work, both in his specialty and in one or two of the big scenes had the opening night's audience on the verge of hysteria. Brendel loses more clothes in this show than he did in vaudeville and is so genuinely funny in this, as well as his other scenes, that his future in productions is assured.

Al Shayne, as an opera singer, had a few moments in which he did a bit of his burlesque singing.

Miss Burt, Brendel's vaudeville partner, also acquitted herself most creditably in the vaudeville bit as well as with several numbers throughout the piece.

The dancing portion of the show is capably handled. Marjorie Vadie, also from vaudeville, was seen to fine advantage in a solo dance, as well as in a number with Constantin Kobleff. Joe Neimeyer also danced well and Jessica Brown, slimmer

and prettier than ever, gave an exhibition of her acrobatic dancing which surpassed anything she has previously shown.

Shirley Royce, also from vaudeville but under another name, has one of the principal singing roles and one of the best songs of the show is hers. But, unfortunately, Miss Royce's singing voice is light and weak and her enunciation so poor that it was difficult to understand her.

Georgie Price brought to the show his self assurance, which proved such an asset as a vaudeville personality. In this show however it seemed somewhat ill-placed. Price, besides appearing throughout the piece in several scenes offered his specialty, consisting of a routine of imitations of Broadway celebrities. Of these the one accorded the best reception was that of Al. Jolson singing "Swanee," a song melody of unsurpassed beauty and charm. The rendition of this number resulted in the registry of a distinct hit, on the opening night.

Eileen Van Biene is the "Cinderella" and made of the part an attractive and beautiful picture. Her singing, however, left much to be desired. Stewart Baird is "Prince Charming." He looks the Prince but there the illusion ends. Both his singing and acting could be immeasurably improved upon.

A number of changes will undoubtedly be made in the show within the next few days. The foundation is there and, with some cast changes and the introduction of some new material, the piece can be rounded into one of the Garden's standard attractions. The full program on the opening night was as follows:

CINDERELLA ON BROADWAY

A fantasy of the Great White Way in two acts and twenty-one scenes.

Staged by J. C. Huffman. Dialogue and lyrics by Harold Atteridge. Music by Bert Grant. Incidental music by Al Goodman. Dance numbers staged by Allan K. Foster. Orchestra directed by Oscar Radin. Art director, Watson Barrett. Produced under the personal direction of Mr. J. J. Shubert.

Act 1.

The scenes and characters in the order of their appearance.

Scene 1—Prologue.

Boy.....Burtress Ditch
Girl.....Delores Mendez
Peter Pan.....Norma Gallo
Broadway.....Al Sexton

Scene 2—A Toy Shop and Book Store.

Peter Pan.....Norma Gallo
Simple Simon.....Shirley Royce
Old King Cole.....James Daly
Jack Horner.....Arthur Cardinal
Santa Claus.....John Kearns
Jack in the Box.....Roger Little
Whistle.....Byron Halsted
A Toy.....Joe Neimeyer
Tad.....Georgie Price
Mary Jane.....Gracie Deagon
Cindy.....Eileen Van Biene
Tarzan.....Himself
Keeper.....Felix Patty
Prince Charming.....Stewart Baird
Joy.....Jessica Brown
Gloom.....John T. Murray
The Glorias.....Themselves
Hal.....Homer Dickinson
(Chummy Four)

Marie.....Marie Stafford
Charlotte.....Charlotte Sprague
Mildred.....Mildred Soper
Lydia.....Lyola White
Beauty.....Renee Dentling
Mrs. Content.....Marie Farrell

Scene 3—Gloomland.

Gloom.....John T. Murray
Prince.....Stewart Baird

Scene 4—Phantom Loves.

Prince.....Stewart Baird

Scene 5—Cafe De Paris

Artie.....Walter Brower
Broadway.....Al Sexton
Hal.....Homer Dickinson
Miss Pretty.....Grace Keeshon
Miss Homley.....Marie Farrell
Beauty.....Renee Dentling
Prince.....Stewart Baird

Scene 6—Humpty Dumpty Lane

Miss Moffet.....Flo Burt
Yonson.....Al Brendel
Cindy.....Eileen Van Biene
Simon.....Georgie Price
Mary Jane.....Grace Deagon
Jack.....Joe Neimeyer
Jill.....Al Sexton
Susie.....Shirley Royce
Mrs. Content.....Marie Farrell
Scene 7—The Husband and Friend.
Broadway.....Al Sexton
Peter Pan.....Norma Gallo

The Husband.....Albert Howson
The Friend.....Homer Dickinson
The Wife.....Renee Dentling
The Other Man.....Walter Brower
Scene 8—Anywhere.

Artie.....Walter Brower
Scene 9—The Devil Examines His Accounts
Gloom.....John T. Murray
Prince.....Stewart Baird
Beauty.....Renee Dentling
Scene 10—The Top of the World.

A Vampire.....Dorothy Bruce
The Joker.....Flo Summerville
Dice.....Isabelle Holland
Another.....Violet Gleason
Queen of Hearts.....Grace Keeshon
Jack of Hearts.....Mae Devereaux
Ace of Diamonds.....Lyola White
Ace of Spades.....Birdie Burwell
Queen of Spades.....Ann Delmore
Misfortune.....Mae Deady
Poverty.....Louise Wayne
Hope Abandoned.....De Anguillar
Vice.....Mae McCreary
Shame.....Madge McCarthy
Degradation.....Marie Farrell
Hope Gone Wrong.....Mildred Soper
Voice.....Lora Hoffman
Laughter.....Marjorie Vadie
Dance.....Constantin Kobleff

Scene 11—Honeymoon Cottage

Miss Moffet.....Flo Burt
Yonson.....Al Brendel

Scene 12—The Silver Slipper Ball

Miss Waltz.....Lora Hoffman
Butler.....Roger Little
Tad.....Georgie Price
Joy.....Jessica Brown
Hal.....Homer Dickinson
Artie.....Walter Brower
Beauty.....Renee Dentling
Prince.....Stewart Baird
Maid.....Billy Wagner
Cindy.....Eileen Van Biene
Gloom.....John T. Murray
Miss Moffet.....Flo Burt
Broadway.....Al Sexton
The Glorias.....Themselves
Jack.....Joe Neimeyer
Purcella Brothers.....Themselves

Intermission 10 Minutes

Act 2.

Scene 1—The Old Music Masters

Prince.....Stewart Baird
Mendelssohn.....Albert Howson
"Spring Song".....Marjorie Vadie
Paderewski.....Roger Little
"Minuet".....The Glorias
Liszt.....James Daly
Hungarian Rhapsodies.....Mile. Vadie-Kubeleff

Scene 2—Caproni Station

Inventor.....John T. Murray
Cindy.....Eileen Van Biene
Broadway.....Al Sexton
Hal.....Homer Dickinson
Mary.....Gracie Deagon
Tad.....Georgie Price
Yonson.....Al Brendel
First Mate.....Flo Burt

Scene 3—At the Circus.

Cindy.....Eileen Van Biene
The Ring Master.....John T. Murray
Tarzan.....Himself
The Keeper.....Felix Patty
Mijares and Brother.....Themselves

Scene 4—Waiting Room Ritz-Plaza Hotel, New York City

Peter Pan.....Norma Gallo
Broadway.....Al Sexton
Edith.....Eileen Van Biene
Ralph.....Homer Dickinson
Tommy.....Stewart Baird
Amy.....Flo Burt

Scene 5—The Primrose Path

Beauty.....Renee Dentling
Prince.....Stewart Baird

Scene 6—Out Front.

Gloom.....John T. Murray
An Opera Singer.....Al Shayne
A Musician.....Wm. Kinley

Scene 7—Watteau Land.

Susie.....Shirley Royce
Joy.....Jessica Brown
Folly.....Joe Neimeyer
Broadway.....Al Sexton
Yonson.....Al Brendel
Miss Moffet.....Flo Burt
Minister.....Albert Howson
Gloom.....John T. Murray

Scene 8—On Broadway.

Broadway.....Al Sexton
Tad.....Georgie Price

Scene 9—The Jewelled Castle.

Winter Garden Types.
Dorothy Bruce, Mae Deady, De Anguillar, Madge McCarthy, Mildred Soper, Muriel Knowles, Louise Wayne, Lola Taylor, Anna Whitehill, Gene Gray, Lyola Whyte, Mae Devereaux, Anita Miramar, Margie Clayton, Gertrude Doyle, Marie Walker, Charlotte Sprague, Marie Farrell, Doris Lloyd, Marie Staffora, Gertrude Lane, Ann Delmore, Violet Weber, Mary Kissler, Estelle Lang, Birdie Burwell, Violet Gleason, Glnette Dorval, Elaine Thompson, Violet Ayres, Florence Wayne, Lois Hugins, Flo Somerville, Isabelle Holland, Phillys Mier, Beverly Miller, Juliet Strahl, Burtress Ditch, Shirley Gallop, Dorothy Jackson, Alice Monroe, Dolores Mendez, Marie Gray, Yvette Reals, Beatrice Jennings, Josephine Kernan, Ruby Howard, Jean Woods, Lucille Pryor, Stella Hadden, Marjorie Hope, Betty MacDonald, Vivien Bartlett, Thelma Johns, Anabelle Whitney, Eve Fuller, Polly Mayer, Loralda Poppany, Gene Danjou, Bert Best, Evelyn Rosewood, Hermosa Jose, Billy Wagner.

Musical Numbers.

Chair Ballet.....Chair Sprites
"Old King Cole".....Shirley Royce and Winter Garden Toys
Toy Dance.....Joe Neimeyer
"The House That Jack Built".....Eileen Van Biene, Stewart Baird, and the Girls of the Beauty Union
The Glorias.....Themselves
"Fairy Tales".....Dickinson and Deagon
"Jazzing the Alphabet".....Georgie Price and Alphabet Girls
"Beyond the Candle Light".....Eileen Van Biene with Some Sweet Dream Girls
"All the Little Grooms Start Dancing".....John T. Murray and Eight Little Grooms
"My Phantom Loves".....Stewart Baird and Loves of Bygone Days
"Whistle".....Flo Burt and Whistling Girls
"Cindy".....Eileen Van Biene, Grace Deagon, Georgie Price, Shirley Royce, Joe Neimeyer, Al Sexton, Al Brendel
"Why Don't You Get a Sweetie".....Shirley Royce and Some Sweeties
"Wheel of Fate".....Lora Hoffman
Roulette Dance.....Myron Vadie, Constantin Kobleff and Black and Red Girls
Minuet.....Brendel and Burt
"The Last Waltz I Had with You".....Lora Hoffman and a Group of Winter Garden Beauties
"Cinderella on Broadway".....Georgie Price, Grace Deagon and a few Broadway Cinderellas
Joy Dance.....Jessica Brown
"Any Little Melody".....Flo Burt, Al Sexton, The Glorias, Jessica Brown, Joe Neimeyer, Purcella Brothers
"Old Music Masters".....Marjorie Vadie, The Glorias and Constantin Kobleff
"Lady of Mars".....Georgie Price and Some Aviator Beauties
"Primrose Path".....Renee Dentling, Stewart Baird and a Bouquet of Beautiful Girls
"Naughty Eyes".....Shirley Royce and Some Naughty Girls
"Girl Belongs to You".....Jessica Brown, Joe Neimeyer and Al Sexton
"Precious Jewels".....Tiffany Girls
Stage settings by Watson Barrett, painted by Shubert Scenic Studios, direction of Mr. Walter Schaffner.
The Top of the World and the Circus designed by Homer Conant. Working models by George Stimmel and James Surridge. Properties by James Caldwell and Jake Flamm.
Music for "Cinderella on Broadway" published by Watterson, Berlin and Snyder. Costumes designed by Cora MacGeachy, Homer Conant, S. Zalud and Madame Haverstick, executed by the Mode Costume Company, direction of Madame Haverstick. Men's costumes by Brooks Uniform Co. Furnishings by Nat Lewis. Shoes by Packard Shoe Company.

"LESS THAN DUST" WELL LIKED

LONDON, Eng., June 26.—A new drama of morality and the social evil, has been produced. It is entitled "Less Than the Dust" and is from the pen of Leah Corntez.

The story is that of a girl who, attempting to better her position in life, encounters several obstacles, only to overcome them at last by a most unexpected course.

Betty, a dance hall girl of rather ill repute, is arrested, but is pardoned when a wealthy family consents to take her in as a house maid. A son of the family, makes love to her, with the inevitable result. Later, she sues him for support of their child, but the family hushes up the case.

A certain Judge Jessop then befriends her and under his tutelage she becomes a great opera singer. During the course of a private recital she meets Bert, her former lover, and the friendship between her and the Judge stirs his jealousy, as he has always loved her. Matters are explained satisfactorily, however, when it develops that the Judge is the girl's father. Thus all ends happily.

In the cast when it was produced in the provinces were: Jerold Heather, Dai Phillips, E. Hall Eldon, Bernard Fox, Conn Reynolds, William Fancourt, A. Smith, Doris Camerson, Marie Cotton, Cissie Cleveland and Leah Cortenez herself.

PASSION PLAY IS OFF

BERNE, June 27.—Various reasons, including industrial unrest, the war and high prices, have combined to prevent the presentation of the famous Passion Play of Oberammergau, this year.

Under normal conditions, this would have been an Oberammergau year and tourists from all parts of the world would have crowded into the Bavarian village to witness the spectacle, which has been performed every decade for more than three centuries. But the war has also played havoc with this out of the way place and the world has probably seen the last of the piece.

DON'T

Overlook this startling ballad sensation. Start the season right by learning and putting on this great song

The most
original
"kid"
song
written
in
years

HERE IT IS!

Lyrics by
HOWARD JOHNSON
and CLIFF HESS

Music by
MILTON AGER

Slowly

I Don't Have To Die To Go To Heaven

Naugh-ty lit-tle lad
While she gazed at him
act-ing high-ty bad,
teacher's eyes grew dim,
Wouldn't do his les-sons as he
Mem'-ry paint-ed dreams of long a-
should, -go,
Teach-er shook her head
Of the time when she
"You'll be sor-ry if you don't be
List'ning to a song so sweet and
good low, - You'll nev-er go to heav-en when you
"You've learn'd your lesson" teacher soft-ly
die," sighed
CHORUS
Then the lad made this lad re-ply:
Once a-gain the lad re-plied
"I don't have to die to go to Heav-en, - There's a Heav-en here on earth I
love, - Where I can hear the voice of an an-gel, Just as
sweet as an-y an-gel up a-bove, - Her throne is just a plain old
rock-ing chair, Where she holds me safe from harm,
Heav-en, - I'm in Heav-en when I'm in my mother's arms."
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SAN FRANCISCO

CINCINNATI

CHICAGO

KANSAS CITY

DETROIT

LOS ANGELES

TORONTO, Ont. Canada

B. F. KEITH VAUD, EX.

NEW YORK CITY

Palace—Stanley & Birns—Nora Bayes—Clark & Bergman—Eddie Ford—Wm. Gaxton & Co.
 Riverside—Chas. Wilson—Lexey & O'Connor—Lambert Trio—Eddie Borden—Beatrice Morgan & Co.—Davis & Pelle—Moss & Freye.
 Colonial—Kramer & Boyle—Delmar & Kolb—Frances Kennedy—Wilson Aubrey & Lillian Price & Bern—Bert Fitzgibbon & Co.—Chas. King & Co.—Man Hunt—Julet.
 Alhambra—Dolly Kay—Burt & Rosedale—Corinne Tilton Revue—Herman Timberg—J. Small & Co.—Little Cottage—Marino & Maley.
 Royal—Tuscano Bros.—The Sharrocks—Harry Delf—Alan Rogers—Conlin & Glass—Gus Edwards & Co.

BROOKLYN, N. Y.

Bushwick—Duffy & Caldwell—Russell & Devitt—Great Johnsons—4 Nights—John McGowan & Co.—Margaret Young—Leon Errol & Co.—Diamond & Girdle—Billy Rogers.
 Orpheum—Whiting & Burt—Wm. J. Reilly—Redford & Winchester—Horace Goldin—Eva Taylor & Co.—Jennier Bros.—Chick Sale—Wood & Lillian Shaw—James J. Morton.
 New Brighton—Elinor & Williams—Tim & Kitty O'Meara—Artistic Treat—Bernard & Duffy—Jack Hanley—Frank Wilcox & Co.—Janet Adair & Co.—Jack Norworth & Co.—Tennessee 10.
 Henderson's—Mel Klee—A. Friedland & Co.—Brisco & Raub—Bowers, Walters & Co.
 Rockaway—Harry Fox & Co.—Ruth Royce—Joe Cook.

ATLANTIC CITY

Keith's—Kranz & LaSalle—Patricola—Langford & Frederick.

BUFFALO

Shea's—Arnold & Lambert—Regay & Lorraine Sisters—Carlton & Bellew—Edna Aug—Nat. Nasarro Jr. & Co.—Al. Wohlman—Lemaire & Hayes.

BOSTON

Keith's—Dennis Sis.—Svengali—Wm. Seabury & Co.—Clark & Verdi—Billy McDermott—Brengh's Models—Jenny Middleton—Emerson & Baldwin—Kennedy & Nelson.

BALTIMORE

Maryland—Enos Frasers—Gitz-Rice & Ford—Off. Vokes & Don—Bessie Browning Co.

CLEVELAND

Hippodrome—Vernon Stiles—H. Kinney & Corlin—Aerial Valentines.

DETROIT

Temple—Mauds & Keeler—Lane & Moran—McRae & Clegg—McCarthy & Faye—Duval & Symonds—Santry & Norton—Harry Ellis—Frank Brown.

GRAND RAPIDS

Romona Park—Ye Olde Shoppe—Song—Henry & Moore—Cooper & Ricardo—Green & Dean—La-Petite Jennie & Co.

PORTLAND

Keith's—J. R. Johnson & Co.—Amoros Sis.—Bert Howard—McCormack & Irving—Hazel Moran—Butler & Parker.

PHILADELPHIA

Keith's—Wroes' Birds—Sam Biebert & Co.—Anger & Packer—Maria Lo—Under Apple Tree—Van Cellos—Murphy & White—Glenn & Jenkins—Harry Breen.

PITTSBURGH

Davis—Harry Watson & Co.—Claudia Coleman—Toto—Harry Mayo.

SYRACUSE

Orcaent—Josephine & Henn—Victor Moore & Co.—Beeman & Grace.

WASHINGTON

Keith's—Mr. & Mrs. G. Wilde—Harry Tighe & Co.—Bert Errol—Bessie & Baird—Eva Shirley & Band—Billy B. Van & Corbett—Bert & L. Walton.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Blossom Sealey & Co.—Bostock's Bld. Sch.—Lydia Barry—Alexander Bros. & Evelyn—Chandon 3—Rice & Newton.

Palace—Extra Dry—Alexander Kids—For Pity's Sake—Berk & Sawn—Shelton Brooks Co.—Bob Hall—Rudolph.

State Lake—Marx Bros. Co.—Jos. E. Bernard Co.—Chas. Howard Co.—Grenadier Girls—Swift & Kelly—Corradini's Animals—Jed Dooley Co.

CALGARY & VICTORIA

Orpheum—Frank Dobson & Co.—Bevan & Flint—Willie Mahoney—Jerome & Newell—Mrs. Wellington's Surprise—Edna Showalter.

DENVER

Orpheum—Vie Quinn & Co.—Lloyd & Crouch—Anderson & Burt—Baxley & Porter—DeWitt Young & Sis.

KANSAS CITY

Orpheum—Geo. Lovett's Concentration—Jenks & Allen—3 Stewart Sisters—Reno—Gene Greene.

LOS ANGELES

Orpheum—Alexander Carr & Co.—Josie Heather Co.—Lazier Worth Co.—The Melody Garden—Bothwell Browne & Co.—Plicer & Douglas—Bert Hanlon—Last Night.

MILWAUKEE

Palace—The Love Shop—Milt. Collins—La-France & Kennedy—Bert Melrose—Felix & Fisher—Hughes Mus. Duo—Harry Kahn.

MINNEAPOLIS

Orpheum—Singer's Midgets—Raymond Wylie & Co.—Wallace Galvin—Shaw & Campbell.

OMAHA

Orpheum—Jazzland Nav. Oct.—Cabill & Bomaine—Garcinetti Bros.—Petticoats.

OAKLAND

Orpheum—Fixing the Furnace—Spencer & Williams—Bill Robinson—Earl & Earl—Morgan & Gates.

SIOUX CITY

Orpheum—F. & E. Carmen—Orren & Drew—Will J. Ward & Girls—Gonne & Alberts—Hork & Sarampa Sis.—Pope & Uno—Reeder & Armstrong—Champion—2 Rosellas—Bert Kenney—Wilson & Larson.

SAN FRANCISCO

Orpheum—Kiss Me—Kane & Herman—Gardner & Hartman—Barthold's Birds—Resista—Redding & Grant—Buch Bros.—Jos. Howard Revue.

ST. PAUL

Orpheum—"Once Upon a Time"—Duffy & Sweeney—Smith & Miller—The Rosaires—Lawton.

VAUDEVILLE BILLS
For Next Week

SEATTLE

Orpheum—Irene Franklin & Green—3 Daniose Sisters—Man Off Ice Wagon—Bronson & Baldwin—Creole Fash. Plate—Chong & Moe—V. & E. Stanton.

SALT LAKE CITY

Orpheum—Beth Berl & Co.—A Touch In Time—Ned Norworth Co.—Fox & Ingraham—Werner Amors Trpe.

ST. LOUIS

Rialto—Marmel Sis. & Schooler—Jas. K. Cullen—Playmates—Lane & Harper.

VANCOUVER

Orpheum—Rubeville—Scotch Lads & Lassies—Solly Ward & Co.—J. & M. Harkins—Yates & Reed—B. & H. Skatelle—Jeanette Childs.

WINNIPEG

Orpheum—The Love Game—Clifford & Wills—Nelson & Barry Boys—Hayatake Bros.—Musical Parshleys.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Norvellons—Stuart & Wood—Howard & Fields Minstrels—Gold & Burt—Jarow—Clark's Hawaiians.

REGINA AND SASKATCHEWAN

Pantages—Brosius & Brown—Taylor & Francis—Barney Williams & Co.—Ward Bros.—Anna Maybell & Jazz Band.

EDMONTON

Pantages—Little Cafe—Klass & Termini—Sheldon Haslam Co.—Jim Reynolds—Davis McCoy—Kremka Brothers.

CALGARY

Pantages—Bell & Gray—Usher Quartette—Sol Burns—Vera Bent & Synopated Steppers—Harris & Manion—Gautier's Bricklayers.

GREAT FALLS AND HELENA

Pantages—Alaska Duo—Noodles, Fagan & Co.—Jean Barrios—DeMischelle Bros.—Thirty Pink Toes.

BUTTE

Pantages—Schepps Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobs, Clark & Dare—Kremlin & Moscow.

SPOKANE

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E-7.

SEATTLE

Pantages—Ed & May Ernie—Prince & Bell—Somewhere In France—Jack Reddy—Harvey, Henry & Grayce—McKay's Scotch Revue.

VANCOUVER

Pantages—Mitsuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubin & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

VICTORIA

Pantages—Degnon & Clifton—Manning & Lee—Beriere & King—Coakley, Dunleavy & Co.—Alice Manning—Odva.

TACOMA

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Calre & Co.—Senator Murphy—Doree's Celebrities.

PORTLAND

Pantages—Winchell & Green—Dianna Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

TRAVELING

Pantages—Simpson & Dean—Rose Valys—Arthur DeVoy & Co.—Adonis & Dog—Basil & Allen—Haberdsberry.

SAN FRANCISCO

Mabel Harper & Co.—Lobae & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

OAKLAND

Pantages—Upside-down Millettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

SALT LAKE

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Panlo—Weaver & Weaver—Oh That Melody.

LOS ANGELES

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danubes—You'd Be Surprised.

SAN DIEGO

Pantages—Carlitta & Lewis—Abrahams & Johns—Willie Holt Wakedfield—Nevis & Gordon—Walters & Walters—His Taking Way.

LONG BEACH

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerard & Co.—Walzer & Dyer—Lonnie Nace—Japanese Revue.

OGDEN

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

DENVER

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Dorkin's Dogs.

F. F. PROCTOR

Week of June 28

NEW YORK CITY

51st St.—Beatrice Dunn & Co.—Ladel & Masey—Mathews & Ayres—Elizabeth Murray—Lord & Fuller—Harry Holman.

5th Ave. (First Half)—Daniels & Walters—Byron & Bros. Band—Gennier Bros.—Potter J. White Co.—Keely & Cross—Donovan & Lee. (Last Half)—Prevost & Gillette—Miller & Lyde—Fallen & Shirley—Wood & Wide—Innis Bros.—Stanley & Sawyer Revue.

125th St. (First Half)—Hap Hamard—Dancing McDonalds—Mel Klee. (Last Half)—Harry Buck—Al H. Wilson.

59th St. (First Half)—Cartwell & Harris—Quixey Four—Chappel & Walsh—Ah Ling Foo—Bruno Cramer Trio—Courtney & Irwin—Howard & Sadler. (Last Half)—Regal & Mack—Alfred Powell Co.—Keegan & Edward—McCormick & Wines—Uniques.

23d St. (First Half)—Josephine Leonard—Harry Puck—Nevis & Mack—Lampins—Four Ortons. (Last Half)—Hungarian Rhapsody—Gene Moore—Taylor & Stewart—Monroe & Grant.

Harlem Opera House (First Half)—Sylvia Clark—Johnny Fields—Foley & La Tour—Armstrong & Donny—Espe & Dutton—Masie King & Co. (Last Half)—Charles McGood Co.—Josephine Leonard—Nevis & Mack.

Mt. Vernon (First Half)—Challan & Shirley—Libanite. (Last Half)—Espe & Dutton—Jazz Baby.

Yonkers (First Half)—John & N. Olms—Alfred Powell—Geegan & Edwards—Gates & Finley—Wm. L. Gibson. (Last Half)—Helen Primrose Co.—Jennier Bros.—Maud Muller Co.

BROOKLYN, N. Y.

Greenpoint (First Half)—Gottfried & Henderson—Hungarian Rhapsody—Chas. M. Good—Dancing McDonalds—Porter J. White.

Prospect (First Half)—Monroe & Grant—Maud Miller's Revue—Anderson & Yule—Fay Courtney & Co.—Barnes & Freeman. (Last Half)—Four Ortons—Byron Bros. & Band—Wm. Gibson.

Halsey (First Half)—Hanson Duo—Lorimer & Carrey—Pinched—Helen Primrose—Helen McMunn & Co. (Last Half)—Crane & Howard—Evans & Miller—On the Bowery—Stanley & Ray—Gerard's Monkeys.

Henderson's (First Half)—Sabini & Govoni—Harrington & Mills—Tommy Allen Co.—Henry Fowle—Heir for a Night—Walter Manthey Co. (Last Half)—Mayon's Birds—Joe Martini—Howard & Sadler—Charles & T. Harvey.

ALBANY

(First Half)—Hall & Mack—Mr. & Mrs. Norcross—Hak Springfield—Albert Perry Co.—Victor Moore. (Last Half)—Jack & Billy—Faden Trio—Marcus & Booth—Putting It Over.

ALLENTOWN

(First Half)—Binks & Burt—Wilson & Wilson—McDevitt Kelly & Quinn—Marguerite Ford—Chapins. (Last Half)—Brown & Demont—Henry B. Tokmer Co.—Ros Claire—Little Cottage.

BINGHAMTON

(First Half)—Lee Hing Chin—Harvey & Grace—Molly & Her Pals—Marion Claire—McCarty & Sternard—Evans & Wilson—Wm. Brack Co. (Last Half)—Laura Evans—Princess Lielaj—Little Cinderella—Chris. Richards—Kafka & Stanley.

CANTON

(First Half)—Grant & Wallace—Miller Hoffman & Shar—Mammy's Birthday. (Last Half)—Esther Trio—Nelson & Bailey—Morris Nash & Williams.

CHESTER

(First Half)—Rose Revue—Lyle & Emerson—Wroese Bros.—Foster & Seamon—Married Via Wireless. (Last Half)—Franchini Bros.—Phina & Pix—Overseas Revue.

CAMDEN

(First Half)—McGilly & Hamilton—Lapide & Emery—Percival Sisters—Overseas Revue. (Last Half)—Skating & Morell—Gilbert Loses—Wroese Buds—Kelan & O'Dare—Katherine Lorey & Co.

DAYTON

(First Half)—Royal Sidneys—Rome & Hannigh—John T. Doyle Co.—Lorens & Wood—Love Note. (Last Half)—Stamped & Marion—McGreedy & Doyle—Step Lively—Jim Doherty—3 Weber Girls.

ELIZABETH

(First Half)—Burt & L. Walton—Bobbie Folsom—In Bonnie Scotland—Calahan & Bliss—Whiting & Burt—Helen Burdell. (Last Half)—Hanson Duo—O'Brien & Rubel—Fish & Loyd—Whiting & Burt—Patricola & Mason.

EASTON

(First Half)—Brown & Demont—Henry Toomer Co.—Rose Claire—Little Cottage. (Last Half)—Binks & Burt—Wilson & Wilson—McDevitt, Kelly & Quinn—Marguerite Ford—Chapins.

ELMIRA

(First Half)—Mildred Harris—Saxton & Farrell—Little Cinderella—Laura Evans. (Last Half)—Marion Claire—Bowen & Baldwin—Wm. Brack Co.

HAZELTON

(First Half)—Florette—Little Jerry—Cleo & Thomas—Phins & Pix. (Last Half)—Canaris & Cleo—Drew & Wallace—Southern Four—Wroese Revue.

HARRISBURG

(First Half)—Sutton & Dell—Yule & Richards—Clark & Verdi—Breen Family. (Last Half)—Rome & Wager—3 Chums—Harry Johnson—Liberty Girls.

JERSEY CITY

(First Half)—Prevost & Gallett—The Cat—McConnell & West. (Last Half)—Sylvia Clark—Callahan & Bliss—Hap Hazard.

INDIANAPOLIS

Nester & Vincent—Beatrice Boone—Mildred Franklyn Co.—Hadden & Cell—Bary McCormick & Co.—Hage & Green.

LANCASTER

(First Half)—Canaris & Cleo—Drew & Wallace—Southern Four—Chief Little Elk. (Last Half)—Santry & Norton—Lyle & Emerson—Foster & Seamon—Married Via Wireless.

MEKEESPORT

(First Half)—Hinkle & Mae—Morrison Nash & Williams—Nelson & Bailey—Esther Trio—Wike Bird. (Last Half)—Mammy's Birthday—Miller Hoffman & Sharp—Grant & Wallace.

NEW LONDON

(First Half)—Worden Bros.—Duttel & Covey—Ethel Keller Chums—Wm. J. Kelly—Woolfe & Henderson. (Last Half)—Jack Joyce—Broadway Four.

NEWARK

(First Half)—Hilda Carling Co.—Miller & Lyle—Stanley & Sawyer Revue—Wood & Wide—McConnell & Sisters. (Last Half)—Anderson & Yule—Libanite.

OTTAWA

Anderson & Graces—Carlton & Ballew—4 Aces—Bessie Clifford—Arnold & Lambert.

PHILADELPHIA

Grand Opera House—Delmar & Kolb—Bolger Bros.—Rialto's Look—Ellid Borden—Sailor Reilly. Nixon (First Half)—Lou Evans & Stella—Mallan Case—Hickman Bros.—Marano & Murray—Mariner Halse Co. (Last Half)—S. Vassar Girls—Walter Kaufman—3 Legures—Harris & Preston.

Broadway—Dunn Sis.—8 Liberty Girls—Kellem & O'Dare—D'Avigneaus Celestials.

Keystone—Padrins Monkeys—Fred & M. Dale—Salvation Molly—Ubert Carlton—Hazel Green & Co.

PITTSBURGH

Benton & Wilton—Bartlett, Smith & Sherwood—Barnes & Lorraine—Catty & Nelson—Maude Rockwell—Ida McMillen Co.—Jarvis & Boyle—Clemmons Belling Co.

PASSAIC

(First Half)—Martini—Kelly & Walton—Billy Hard & Girls—Bace & Edge—Pateron Trio. (Last Half)—John & Nellie Olms—Bobbie Allen & Co.—Mel Klee—Romas Troupe.

PITTSFIELD

(First Half)—Julia Edwards—Ward & Mayo—West & Ward—Al. Taylor—Billy Bouncer Co. (Last Half)—Warden Bros.—Deault & Codwell—Lawrence & Gordon—Wm. J. Kelly—Woolfe Henderson.

PAWTUCKET

(First Half)—Tutuwarl Japs—Rome & Gaut—Leonore Kern. (Last Half)—Lora Lee—Joe Armstrong—Dave Ferguson Co.—Idpaulje & Francis.

PATERSON

(First Half)—3 Bohemians—Casper & Clark—Sylvia Loyal Co.—Charles B. Mark & Co.—Joe Martini. (Last Half)—Gates & Gley—Baker & Rogers—Chappell & Walsh—Dayley Mack & Dayley—Quixey Four.

READING

(First Half)—Jim & H. O'Donnell—Rome & Wagner—3 Chums—Harry Johnson—8 Vassar Girls. (Last Half)—Suter & Dell—Yule & Richards—Clark & Verdi—Breen Family.

SCHENECTADY

(First Half)—Stangpool & Spier—Ungaro & Romany—Wm. Gaxon & Co.—Al. Raymond—Casting Campbells. (Last Half)—Elcota—Tappan & Armstrong—Billy Miller & Co.—Kramer Barton & Sparling—Regay & Lorraine Sisters.

SYRACUSE

(First Half)—Elcota—Cramer Barton & Sparling—Billy Miller Co.—Regay & Lorraine Sisters—Tappan & Armstrong—Cori Rosini Co. (Last Half)—Stagpole & Spier—Arthur & L. Wilson—Farrell Taylor Co.—Molly & Her Pals—Ungaro & Romany—Casting Campbells.

SCRANTON

(First Half)—Clinton Sisters—Kelly & Drake—Platel & Johnston—Toonerville Tooters. (Last Half)—Nolan & Nolan—Dolly Ward—Adler & Clark—Cortez Sis.—Lela White Entertainers.

TORONTO

Williams & Pierce—Mellen & Renn—McPearson—Elsie Williams Co.—Credon & Walsh—Martinet & Sylv.

TROY

(First Half)—Jackie & Billy—Faden Trio—Marcus & Booth—Putting It Over. (Last Half)—Hamlin & Mack—Mr. and Ms. Norcross—Hal—Springford—Albert Perry & Co.—Victor Moore & Co.

TOLEDO

(First Half)—Stamped & Marion—McGreedy & Doyle—Step Lively—Jim Doherty—3 Weber Girls. (Last Half)—Royal Sidneys—Rome & Hannigh—John T. Doyle Co.—Lorens & Wood—Love Note.

**DO YOU REMEMBER
TIGE?
GEORGE ALI**

**Leading "A Dog's Life"
On the Stage Only**

TREMENDOUS SUCCESS

WITH

"Goody Two Shoes"

TOURING GREAT BRITAIN

LE CLAIR LEFT \$10,000

Harry LeClair, retired actor, who died a short time ago, left an estate of about \$10,000 according to his will, filed for probate in Kings County Surrogate's Court last week. That is, there will be that amount left after all debts are paid.

The will directs the New York Life Insurance and Trust Company to invest and reinvest the money, the net income to be paid to his daughter, Marie Boman Townsend, and to pay her as much of the principal as may be necessary to educate his son, Charles Alfred Boman, a minor, who lives with her.

EARL SIPE LOSES CASE

TRENTON, N. J., June 26.—Earl Sipe, husband of Winifred St. Clair, stock actress at the head of her own company, and formerly her manager, has lost a suit he brought here against his mother-in-law, Mrs. Bertha Allen, for an accounting of the conducting of Allen House, a hotel in Trenton, N. J., claiming a partnership. However, the Jersey Court of Chancery, which tried the case, decided there was no partnership and instructed both sides to file their claims within two weeks, with a view to a settlement. No agreement of any kind was admitted by the court.

KALICH HAS PROTEEGE

Mme. Bertha Kalich has made a protegee of a fifteen-year-old girl who only graduated from public school last week. She is Jean Green, a student at the Neighborhood Playhouse for the last two years, during which time she won prizes for acting, dancing and pantomime.

The girl will be made a member of Mme. Kalich's company next Fall, at which time, following her return from a Summer trip to Europe, Mme. Kalich is scheduled to appear in a new play, "Sophie Korona."

CENTURY SHOWS OPEN TUESDAY

The opening of "The Century Revue" at nine o'clock, and "The Midnight Rounders" at eleven-thirty, has been postponed from Thursday night of this week until next Tuesday evening, July 6. The rest of the week will be given over to rehearsals.

Music for the show is by Jean Schwartz, lyrics by Alfred Bryan, dance numbers arranged by Jack Mason and the staging by Lewis Morton. The cast follows: Harry Kelly, Madelon La Varre, Jessica Brown, Georgie Price, Lew Hearn, Leo Beers, Rosie Quinn, Tot Quarters, Muriel De Forest, Hal Hickson, Jane Green and Jimmie Blyler, Phil Baker, Edwin George, Mito, Harry Hines, Ted Lorraine, Cleveland Bronner & Co., Vivian Oakland, Walter Woolf, Al Sexton, Purcella Bros., Vivian Holt & Lillian Rosedale, Mlle. Rodriguez, Gladys Walton, Meehan's Dogs, John Byam, May Thompson, Harry Fender, Penn Quartet, O'Hanlon & Zamboni, Dama Sykes, and Loretta Du For.

BUD FISHER SUES PRODUCERS

LONDON, Eng., June 26.—Bud Fisher, creator of the Mutt and Jeff cartoons, has entered suit against Sir Alfred Butt, Oscar Barrett, Leon Pollock and Larry Ceballos, for infringement of copyright for the depicting of the characters of his cartoon on the stage in "The Red Mill" without his sanction. Pollock and Ceballos, who were enjoined from using the characters, were ordered to pay costs of the action down to judgment.

HENRY HULL PLAY OPENING

"Greater Love," the play in which the Shuberts are to star Henry Hull, will have its premiere at the Shubert-Crescent Theatre, Brooklyn, Monday evening, July 5.

BRADY TO DO SHAKESPEARE

William A. Brady will produce some Shakespeare during the coming season, according to an announcement of his plans for the year 1920-1921.

For a number of years, Robert B. Mantell appeared in Shakespearian roles under the direction of Brady, but the combination was severed about two years ago. Because of the success that Sothorn and Marlowe and Mantell have enjoyed during the past year in presenting Shakespearian repertoire, Brady says that he has made up his mind to take another dip and produce during the coming season, some of the immortal bard's plays.

Among Brady's other productions will be the presentation here of the new play by John Galsworthy entitled "The Skin Game," recently produced in London at St. Martin's Theatre. Brady is producing this play under an arrangement with Readean, Ltd., of London. Basil Dean, who made the production in London will perform a like service here.

Another London success will be presented here in association with Lee Shubert. This is the dramatization by Edith Goodall of "The Young Visitors," Daisy Ashford's book which, over-night, achieved international fame. As every one knows, "The Young Visitors" is said to be the product of Miss Ashford's pen at the age of nine, and the play depicts British society as seen through the eyes of a child. Several members of the English cast now playing in London will appear in New York.

Grace George will appear for a few weeks at the beginning of the season outside of New York in "The Ruined Lady," very successful on tour during the past season. Early in the Fall, she will act the principal role in the first production in America of "Madame Et Son Danseur." This production will be made in association with Charles B. Cochran, with whom Brady has made an arrangement whereby he is to produce many of the Cochran successes here while Cochran, in return, perform a like service in connection with the presentation of Brady plays in Great Britain. "Madame Et Son Danseur" will be adapted by a well-known American author.

Alice Brady, who is to continue acting in both motion pictures and on the legitimate stage, notwithstanding recently circulated reports to the contrary, will return to New York in a new play by Harry Chapman Ford. This is "Anna Ascends," which Miss Brady tried out during her last season's tour.

Sometime during the coming season, Mary Nash will return from London, where she is appearing in "The Man Who Came Back," and appear here in a new play entitled "Man and Woman," written by Benjamin L. Glazer from the Spanish of Carlos Bonhomme.

In association with Margaret Anglin, Brady hopes to present an historical drama entitled "Old Hickory," in which, of course, Andrew Jackson is the central figure. Three of the acts are laid in the White House during the Jackson administration. "Old Hickory" is written on comedy lines, and deals principally with the famous intrigue of that period which had for its principals Peggy O'Neill and Jackson. Brady anticipates some difficulty in selecting an actor to create the part of Jackson.

Mr. Brady will produce two plays by Owen Davis. The first is "Opportunity" and deals with an interesting phase of contemporary New York life. James L. Crane will be featured in the leading role of "Opportunity" and Lily Cahill will have a prominent place in the cast. The second Davis play is a melodrama called "Society."

Jules Eckert Goodman has agreed to deliver to Brady a new play by September 15. It has not been titled.

Brady has persuaded Lew Fields to appear in a drama by Goodman called "The Dreamer," which was written for Louisa Mann.

From Eleanor Gates, author of "The Poor Little Rich Girl," Brady has secured a play at present entitled "Jim Lochinvar." Curtis Cooksey will play the principal part in it.

David Carb, a pupil of Professor Baker's

Harvard School for Playwrights, and who, during the war, served four years in the French army, will have his first play presented in New York at one of the Brady Theatres. This play is called "Immodest Violet," and will be given its trial performances early in August.

At special matinee performances, Brady will also stage an adaptation of Moliere's "School for Wives," now being adapted by a well known author.

In addition to his activities in the theatre proper, Brady, during the next twelve months, will be active in the production of motion pictures. He has already started the production for the screen of Thompson Buchanan's melodrama "Life," staged some years ago at the Manhattan Opera House. He will make at least five other productions for the screen of successful plays which he has presented on the stage in seasons past. Among these will be screen adaptations of "The Man Who Came Back," "At 9:45," "The Shepherd King," "The Ruined Lady," and probably others.

Mr. Brady has a contract with Mlle. Alice Delysia, who is to come here in November and appear in a Shubert Theatre under the management of Morris Gest and Charles B. Cochran, covering her appearance in the stellar roles of two motion pictures. Scenarios are being prepared and during her stay in New York, Mlle. Delysia will act before the camera as well as behind the footlights.

"The Man Who Came Back" will continue on tour with two companies, one of which will make an extended Pacific Coast tour.

LAMBS PLAY GOLF

More than 150 golf enthusiasts from the Lambs Club gamboled on the green at the country estate of Percy Williams in East Islip, L. I., on Sunday, to witness the annual tournament of the club's mashie experts.

Otto Kruger drove the ball over the nine to the tune of seventy-two points, scoring high man by a wide margin. Cyril Scott, Ned Hay and Charles Sicard pulled the outstanding feature of the match by tying for second place. There were twenty-eight entries, all of which, with the exception of the four mentioned, gave up the ghost during the preliminaries.

With bags bulging with shiny new brassies, putters and a dozen or more other variety of sticks, the tee bounds began to make the dirt fly on the pasture early Sunday morning. By one o'clock, by which time most of the enthusiasts were not so enthusiastic, a buffet luncheon was served on the green, which went a long way toward reviving the spirits of everybody.

The tournament began at three and continued until five in the evening. Kruger, playing a hard, cool-headed game, had little difficulty in out-pointing his opponents. His long straight drives and his sure-fire puts soon placed him in a class by himself. However, Scott, Hay and Sicard proved that they were no amateurs at the game, by playing one of the hottest contested matches seen on the Williams' green in many a day. Some heavy betting was centered about the latter trio and, as the match drew to a close, interest on the side lines rose to a fever pitch.

Following the main event, an old-time New England clambake was served to all hands.

Among some of the entries who made a good showing in the preliminaries were Frank Belcher, Dwight Leeper, Tom McNaughton, Charles McNaughton, Ben J. Greenhut, Brandon Hurst, Maurice Greet, Robert Middlemas, Robert Schea, Cyril Raymond, Arthur Briggs and Crawford Kent.

PAVLOWA RETURNING

Anna Pavlova, after a four years' absence, is to return to New York and appear at the Manhattan Opera House next October and December. She is to revive her creations of "The Swan," "Dragon Fly," "Coppella," and "Chopiniana," and will also produce a number of new divertissements. She will appear under the management of Fortune Gallo, and will later go on a tour of the West and Canada.

VAUDEVILLE BILLS

(Continued from Page 21)

SIoux CITY.

Orpheum (First Half)—Frank & Ethel Carmen—Great Harmon—Will J. Ward & Girls—Gonne & Albert—W. Horlick & Satampa Sisters. (Last Half)—Pope & Uno—Reeder & Armstrong—The Champion—Two Rosellas—Bert Jenny—Wilson & Larsen.

ST. LOUIS.

Grand—Grace Ayer & Bro.—Eddy & Howard—Erminie & Sister—Cliff Clark—Four Harmony Kings—Choy Ling Hee Troupe—Vera Mercereau & Co.

COLUMBIA

(First Half)—Helvy & Brill—Harris & Harris—York & Maybell—Russell & Titus. (Last Half)—Flying La Mars—Rehnehart & Duff—Renard & Jordan.

ST. LOUIS.

Skydome (First Half)—Angello Armento & Co.—Robb & Whitman—Allen & Walton. (Last Half)—Ferguson & Sunderland—Hugo Rio—Villani & Villani—Helvy & Brill.

WINNIPEG, NEB., CAN.

First Half—Lund Brothers—Peggy Vincent & Co.—Joe Brennan—Five Cranes. (Last Half)—Foley & Farrell—Darl & Walling—Chatham & Dancourt—Armento & Bros.

LOEW CIRCUIT**NEW YORK CITY.**

American (First Half)—Silvers & Brown—Lowe, Evans & Stelle—Milani 5—Mack & Maybelle—Peacock Revue—Gertrude George—Harry Mason & Co.—Welsh & Green. (Last Half)—Alf Nipon—Jack & Bessie Gibson—Browning & Davis—Maletta Bonconi Co.—Bissett & Scott—Ethel Mae Hall & Co.—4 Ushers.

VICTORIA.

(First Half)—Frank Cotter—De Vore & Taylor—Coogan & Casey—Wilson & McAvoy. (Last Half)—Brown's Dogs—Lowe, Evans & Stelle—Cardo Noll—Fox & Mayo—Peacock Revue. Lincoln Sq. (First Half)—Frank Hartley—Flagler & Malla—Hoyt, Harris & Lorraine—Lucky & Harris—Sherman & Rose. (Last Half)—Albert Donnelly—Mooney & Capman—Allen, Clifford & Berry—McCoy & Walton—Black & White.

Greeley Sq. (First Half)—Bissett & Scott—Hector—Allen, Clifford & Barry—Le Tour & Gold—Black & White. (Last Half)—Morrison & Harte—Freed, Raynard & Crosby—Florence Henry & Co.—Billy Schoen—Willy Bros.

Delancey St. (First Half)—Santosa—Jack & Jessie Gibson—Freel, Raymont & Crosby—Maletta Bonconi & Co.—Lang & Berg—Borsini Troupe. (Last Half)—Bohemian Trio—Frankie Fay—Hoyt, Hyams & Lorraine—Coogan & Casey—Hawthorne & Cook—Sherman & Rose.

National (First Half)—Heras & Preston—Morrison & Harte—Pisano & Bingham—Fox & Mayo—Fred La Reine & Co. (Last Half)—Tamaki Duno—Helen Moretti—La Tour & Good—DeWitt & Robinson.

Orpheum (First Half)—Willy Bros.—Frankie Fay—Armstrong & Joyce—Cardo & Noll—Fern & Marie—La Temple & Co. (Last Half)—Frank Hartley—Gene Manetti—Fred, La Reine & Co.—Haig & La Vere—3 Victors.

Boulevard (First Half)—Brown's Dogs—Bern-

ard & Sands—Martin & Courtney—Jimmy Lyons—Stanley & Lee. (Last Half)—Harlequin Trio—De Vore & Taylor—Das & Neville—Armstrong & Joyce—9 Mischief Makers.

Ave. B (First Half)—Florence Henry & Co.—Langdon & Smith—6 Imps & Girl. (Last Half)—Frank Cotter—Helm & Lockwood—Harry Mason & Co.—Davis & Chadwick.

BROOKLYN, N. Y.

Metropolitan (First Half)—3 Victors—Mooney & Capman—Hall & O'Brien—Haig & Le Vera. (Last Half)—Hector & Sands—Welcome Home—Welsh & Green—La Temple & Co.

Palace (First Half)—Albert Donnelly—Helm & Lockwood—Jean Southern & Co.—Steppe & Clark—Sylvia Mora. (Last Half)—2 Yaquis—Harry White—Langdon & Smith—6 Imps & Girl.

De Kalb (First Half)—Tamaki Duo—Johnson & Parsons—Murphy, De Vera & Morrison—Billy Schoen—Walter Manthey & Co. (Last Half)—Santosa—Moore & Fields—Pisano & Bingham—Jimmy Lyons—Borsini Troupe.

Fulton (First Half)—Harlequin Trio—Helen Moretti—Dae & Neville—De Witt & Robinson—9 Mischief Makers. (Last Half)—3 Yascaris—Gertrude George & Co.—Martin & Courtney—Wilson & MacAvoy—Walter Manthey & Co.

Warwick (First Half)—Ware & Wells—Harry White—Hawthorne & Cook—Montambo & Nip. (Last Half)—Cervo—Slyva Mora & Dup.

BALTIMORE, MD.

Bicknell—Harmon & Harmon—Geo. Randall—Mabel & Johnny Dove—Cabaret De Luxe.

BOSTON.

(First Half)—Crouch Richards Trio—Irene Francis—Marietta Craig & Co.—O'Neill & Fields—2 Jacks. (Last Half)—2 Madcaps—Carl & Inez—Harry Carland—Beatrice Morrell Sext.—Bryant & Stewart—2 Spartans.

FALL RIVER.

(First Half)—2 Madcaps—Harry Garland—Beatrice Morrell—Braynt & Stewart—2 Spartans. (Last Half)—Crouch Richards—Irene Francis—Marietta Craig—O'Neill & Fields—2 Jacks.

HAMILTON, CAN.

Vee & Tilly—Hall & Francis—Maud Hackett & Co.—Chung Hwa 4—8 Black Dots.

LONDON, CAN.

(First Half)—Lockhart & Laddie—Rose Garden—La Petite Cabaret. (Last Half)—Foleitta, Pearl & Wicks—Howard & Craddock—Orpheus Sext.

NEW ROCHELLE.

(First Half)—2 Yaquis—Moore & Fields—McCoy & Walton. (Last Half)—Montambo & Nap—Dave Manley—Jean Southern & Co.

PROVIDENCE.

(First Half)—Skating Morrells—La Rose & Adams—Lee Barth—Carl & Inez—Lazar & Dale—Gorgalis Trio. (Last Half)—Jack Hanley—Hall & Cardo—Bob O'Connor—Halligan & O'Rourke—Delano & Pike.

MONTREAL.

Harry Fisher—Geo. A. Mack—Hampton & Blake—Mons Adolphus.

SPRINGFIELD.

(First Half)—Jack Hanley—Hall & Zardo—Bob O'Connor—Halligan & O'Rourke—Delano &

THREE SONS OF JAZZ

Theatre—Victoria.

Style—Singing.

Time—Fifteen minutes.

Setting—One, ordinary.

Before a drop, the Three Sons of Jazz enter stepping to the tune of some jazz.

Their first bit is an eccentric dance, which goes over well, due to the facial expressions of one of the members of the trio, as well as to their dancing. They then take turns at stepping singly, following which two of them enter with saxophones, which furnish the medium for presenting a medley of popular songs. Their rendition of "Chong" went over big and, in this number, the third son enters and gives the audience his idea of the dance which made "Frisco" famous. In going off, he jumps to the back of one of the saxophone players.

J. Mc.

HANSEN DUO

Theatre—Proctor's 23rd St.

Style—Acrobatic.

Time—Eight minutes.

Setting—Full stage.

The Hansen Duo present an acrobatic offering slightly different from others. The man wears a tennis outfit and the girl is dressed in customary acrobatic garb.

Suspended by her feet from an apparatus, the woman holds a trapeze, upon which the man does the usual stunts. The act varies from a great many, in that the girl does the heavy work. One of the parts which was well received was a teeth spin performed by the man, while the girl, still suspended by her feet, held the piece.

J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

KEEGAN AND EDWARDS

Place—Bal Tabarin.

Style—Singing.

Time—Intermittently.

Setting—Circular floor.

Keegan and Edwards are a couple of real jazbos. Both sing the while one strums a small ukelele. Their songs are the last word in syncopation; the honky-tonk tunes that have helped so much to give "rise" to shoulders.

As rendered by Keegan and Edwards, the songs seem to have a specially beguiling appeal. For example, the smaller of the two men, both of whom are dapper, vocalizes at times in peculiar guttural tones. The sound he makes is akin to some of those that emanate from the jug bands that used to hold forth in some of the best-raided honky-tonks in the Middle West, especially Chicago. It's effective, too, this squawking harmonization.

At the Bal Tabarin, where they opened last Thursday night, Keegan and Edwards were favorably received by the reminiscent grape-juice-drinking patrons.

It was quite evident that this pair are talented entertainers. However, their forte seems to lie in vaudeville or musical revue, for in a restaurant appreciation of their efforts is measured by the amount of din created by the diners with their knives and forks and plates—not forgetting the soup garglers.

M. L. A.

HARRY TAYLOR

Theatre—Proctor's 23rd St.

Style—Singing and talking.

Time—Eleven minutes.

Setting—One.

Harry Taylor has a strong voice of pleasing quality, and uses it for a number of ballads and songs that he has written himself.

After the opening number, he did "Flo, Flo, Flo," which was neat, and followed with some talk, mostly stories of the Scotch variety. Another song, "When You Know the Girl You Love Loves You," was well sung and received material recognition.

Taylor told another story and incorporated therein the yodelling lullaby made famous by the late J. K. Emmet.

H. W. M.

THE BRADS

Theatre—Proctor's 125th St.

Style—Acrobatic.

Time—Eight minutes.

Setting—Two.

The Brads "stall" mostly, very few tricks being done by either single and practically nothing at all double. A little tumbling was done by the woman and a few back bends. The man did a couple of splits and clowning. He stepped up and down on a table several times, but worked without any apparent "pep,"

H. W. M.

WILSON AND KELLY

Theatre—Jefferson.

Style—Singing comedians.

Time—Fifteen minutes.

Setting—One.

Wilson, we presume, is the would-be comedian. He works in a semi-nance style, with a disgusting habit of sticking his tongue out every time he tells a story. Then again, the stories they tell must have been thought to be old stuff by Noah. Kelly, whom we take it is the "straight," has a fairly good singing voice, which he has not yet learned how to use properly and somewhat of a personality, which assets could be developed if properly handled. Wilson works with a self-satisfied manner that is out of place on the stage.

S. K.

FOUR BELLBOYS

Theatre—Jersey City.

Style—Quartette.

Time—Fifteen minutes.

Setting—One.

Handicapped by the illness of one of their number, the remaining three members of this quartette went on and did a trio turn. They possess pleasing voices which blend nicely in their numbers and carry well in their solos.

This act is using a number of popular selections, interspersed with a few bits of business which brings laughs and plaudits. They do not overdo their vocalizing and the result is a pleasing singing turn. With the recovery of the fourth member and their full strength restored, these boys should find it easy to follow the footsteps of other quartettes.

S. K.



AT THE WINTERGARDEN

Opening Night of "CINDERELLA-ON-BROADWAY"

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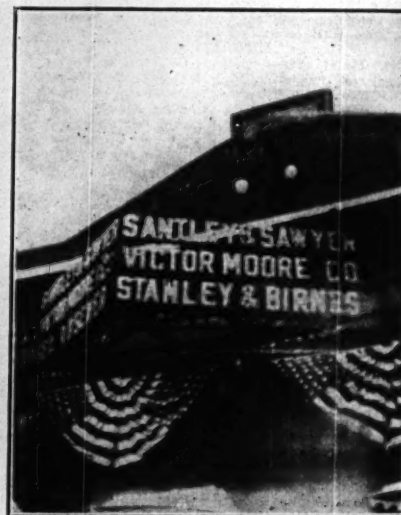
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A Drunk Dance and Travesty Classical Dance has been recognized as part of our routine the past five years on the Keith Circuit

Farewell Eastern Appearance

Booked Solid—Orpheum Circuit until June, 1921

WE ADVISE OTHER ACTS TO WORK ON THEIR OWN MERITS AS WE DO



June 14—New Brighton Theatre

HEALEY AND CROSS

Theatre—Proctor's 125th St.
Style—Singing and piano.
Time—Twenty minutes.
Setting—One.

Two men in tuxedos open with a parody on a medley of published numbers, following which a song about a lawyer, after the style of "Casey Jones" and "The 5:15," was used. A ballad was then sung by one of the boys and was a definite hit.

An Irish song of the days of Harri-gan and Hart entitled "Me Old Dad's Dinner Pail," was splendidly rendered and suitably rewarded. For an encore, a recitation written around prohibition, containing suitable business with a whiskey bottle, drew a considerable number of laughs and a hand. It is a corking number.

A medley of song hits was used to further delineate views upon prohibition and other subjects relative thereto, and a number of bows were taken.

H. W. M.

MARION CLAIRE

Theatre—Proctor's 58th St.
Style—Singing.
Time—Seven minutes.
Setting—One.

Marion Claire sings a number of published songs and plays her own accompaniment on the piano to most of them. While playing, she keeps time with her foot upon the floor. Her opening number was weak and the French song which followed was given with no "pep," nor with much observation of the style or values of the French rendition. Not a single ripple disturbed the equanimity of the auditors at the conclusion.

In a forced, high baritone, the opening of "Goodbye Forever" in a higher register was sung and alternated with a mezzo for the chorus. The final notes were hit with assurance. This drew the first hand. Sousa's "Stars and Stripes Forever" was then sung and a flute, or some other instrument imitated.

With a rearrangement of material, someone to stage the act and coach her, Miss Claire might do in the smaller houses, but the present act is routinized badly and needs considerable revision.

H. W. M.

HELEN McMAHON TRIO

Theatre—Greenpoint.
Style—Dance novelty.
Time—Sixteen minutes.
Setting—Full, plain.

Miss McMahon, at one time, worked with Maurice Diamond and a third partner, in an act then known as McMahon, Diamond and Chaplow. In this turn, her rag doll bit became known, and she duplicates it in this act.

Miss McMahon is assisted by Grace Joline, a shapely, comely miss, who knows how to put over a blues song and use her feet as well, and Frank Masters, a dancing juvenile with a wealth of talent in his feet. For a dancing act, the singing was exceptionally good.

The turn opens with a trio that runs into a dance. This is followed by a blues number effectively done by Miss Joline, after which comes the "rag doll" bit, which was a riot. Masters was then allowed to show his wares and put across some novelty stepping in regular big-time style. Miss Joline in another blues number, followed, the turn closing with a triple number eccentric dance. The act is a winner, and, with a little more working to accustom her assistants to the routine, Miss McMahon will be ready to replay the time the act formerly worked. She has been very wise in the choice of her company and the turn will live up to all expectations.

S. K.

MORLEN AND REX

Theatre—Jersey City.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full, plain.

The Morlen part of this act is evidently the woman, a contortionist, and Rex, the male appendage, is a tumbler who aspires to be an acrobatic comedian.

Miss Morlen does a few clever bits and Rex tumbles and knocks about quite a bit, intent on gaining laughter. But, sad to say, he does not possess the knack of so doing. The act lacks, above all other things, speed.

Miss Morlen works easily, but there is nothing sensational about the turn.

S. K.

JOHN O'BOYLE

Theatre—Regent.
Style—Song and dance.
Time—Fifteen minutes.
Setting—One.

A tall, dapper-looking young chap in evening clothes, top hat and cane, nonchalantly enters and strolls across stage. He stops and starts to search about as if he had lost something. Then, suddenly turning about and facing the audience, he says, "Oh, there you are." This manner of coming on scored.

O'Boyle then sings a song setting forth that he can do nothing to entertain and that he doesn't intend to. Nevertheless, he immediately follows with a soft shoe dance. He then tries a song which concerns his great regard for George M. Cohan's musical numbers. This did not go over, as it slows up at the end. It was no doubt used merely as an introduction to another dance, the latter being an eccentric effort.

O'Boyle tells one story. It is good despite the fact that it is long drawn out. He then concludes with a dance which brought down the house.

J. McC.

SAM LEE

Theatre—City.
Style—Musical.
Time—Twelve minutes.
Setting—One, special.

Lee utilizes a Chinese make-up, costume and drop, in his act. The drop represents a Chinese music store, with two practical entrances.

Lee comes on stage with what looks like a Chinese pipe, but is, in reality, a clarinet, from the interior of which he extracts some music. His next bit is a one-string violin with a horn instead of a soundbox, from which sweet, mellow tones issue. This over, Lee turns to the xylophone bells and plays some operatic selections. For an encore he offers a patriotic medley.

Lee has hit upon a novel scheme for presenting his musical offering and should find number two spot easy. However, he should use a darker make-up, as the one now employed is hardly Oriental enough.

S. K.

HALL AND COBURN

Theatre—Proctor's 125th St.
Style—Comedy.
Time—Twelve minutes.
Setting—Special, two and two and a half.

In a special set showing the second floor of a hotel corridor, Hall and Coburn present comedy dialogue between a typist and an elevator girl with Hall made up for the girl, "Hilda." Careful attention has been given to the details of the set and it seems that the staging has been done by someone who has had legitimate experience, for there were few points missed. The back drop showed rooms with the numbers affixed to each, practical knobs, a practical radiator, an elevator with practical door and indicator, fire extinguishers, a mission clock going at practically the correct time, floor linoleum, a runner, a spittoon, typewriter, waste basket, which might have had some waste paper in it, and a water bottle and stand with water, glasses and other props.

Comedy was derived from the ignorance of Hilda and the naïve remarks of the typist, good for laughs although "gaggy" and of a style of old-fashioned "rep." The phrasing of the ballad sung by the girl "stenog" with not much voice, could be improved, although the rendition was pleasing and got over through personality and the merit of the song itself.

There is one line that should be eliminated and that is, "it has a lot of shinny all over it," shinny being pronounced with the short sound of "i" and with rapidity. It is punched over twice, so as to leave no doubt as to its import. This is unnecessary and vulgar.

A "Buttons" enters and draws supposed wine from one of the extinguishers through the attached hose. Hilda also has a couple of drinks from the same source and the finish of the act shows the elevator girl with a mild "souse" trying to get into the elevator to go to meet her lover, in order to participate in a hastily arranged marriage over the phone.

The act has no definite logical conclusion for vaudeville. It might do in a play with another act to follow. But the absence of any sequence seems to leave the skit unfinished.

H. W. M.

AFTER 2 YEARS OF CONSECUTIVE KEITH BOOKING

ROSE & CURTIS

WISH TO ANNOUNCE FOLLOWING ROUTE FOR ANOTHER 2 YEARS

FENTON and FIELDS**"TWO BOYS TRYING TO MAKE A LIVING"**

1920
Aug. 22—Davenport and Springfield
" 23—Decatur and Champaign
Sept. 5—Rockford and Madison
" 12—Majestic, Chicago
" 19—Majestic, Milwaukee
" 26—State-Lake, Chicago
Oct. 3—American and Lincoln, Chicago
" 10—Orpheum, St. Louis
" 17—Orpheum, Memphis
" 24—Orpheum, New Orleans
" 31—Palace, Moline
Nov. 7—Orpheum, St. Paul
" 14—Orpheum, Minneapolis

Nov. 21—Orpheum, Duluth
" 23—Orpheum, Winnipeg
Dec. 5—Calgary and Victoria
" 13—Orpheum, Vancouver
" 19—Moore, Seattle
" 26—Orpheum, Portland
1921
Jan. 2—Orpheum, San Francisco
" 9—Orpheum, Oakland
" 16—Sacramento and Fresno
" 23—Orpheum, Los Angeles
" 30—Orpheum, Salt Lake City
Feb. 6—Orpheum, Denver
" 13—Orpheum, Lincoln

Feb. 28—Orpheum, Omaha
" 27—Orpheum, Kansas City
Mar. 6—Orpheum, Sioux City
" 13—Orpheum, Des Moines
" 20—Palace, Milwaukee
" 27—Palace, Chicago
Apr. 3—Rialto, St. Louis
" 11—Keith's, Indianapolis
" 18—Keith's, Louisville
" 25—Keith's, Cincinnati
May 2—Keith's, Dayton
" 9—Keith's, Toledo
" 16—Fort Wayne
" 23—Keith's, Cleveland

May 30—Keith's, Youngstown
June 6—Keith's, Columbus
" 13—Colonial, Erie
" 20—Davis, Pittsburgh
" 27—Keith's, Syracuse
AND A SPECIAL REQUEST FOR
A VACATION UNTIL
Aug. 29—Temple, Detroit and Rochester
Sept. 5—Shen's, Buffalo
" 12—Shen's, Toronto
" 19—Ottawa
" 26—Hamilton
Oct. 3—Montreal
" 10—Colonial, New York

Oct. 17—Orpheum, Brooklyn
" 24—Riverside, New York
" 31—Bushwick, Brooklyn
Nov. 7—Royal, New York
" 14—Palace, New York
" 21—Keith's, Philadelphia
" 28—Keith's, Washington
Dec. 5—Keith's, Baltimore
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SIX YEARS WITH
THE KING OF SHOWMEN
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K. & E. TIME
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SEASON, 1920-21

CHARLOTTE STARR

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THE LITTLE GIRL WITH THE BIG VOICE

PEE
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SOUBRETTE

DORIS GREENWALD

MANAGEMENT
JACOBS AND
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SEASON 1920-21

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

Nat Mortan

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S PEEK A BOO
HURTIG AND SEAMON'S THEATRE

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Adele Rowland will not return to the cast of "Irene," in the title role of which she has been succeeded by Patti Harold.

Jimmy Hussey is organizing the cast for "Chicken a la King," a revue of which he wrote the book.

Aleen Bronson has filed suit in Chicago for divorce against Joe Laurie, Jr., charging desertion. Alimony of \$2,500 in full, is asked, and the custody of the child, Joe, Jr., to be divided equally.

Purcella Brothers joined the cast of "Cinderella on Broadway," at the last moment before the opening.

Alma Avery, pianist, and Enid Alexander, violinist, open at the Springlake Hotel, Springlake, N. Y., July 1, for the Summer.

Harold Crane has signed for one of the leading roles in "The Rose Girl," the new Anselm Goetzl light opera.

John Patton and Loretta Marks replaced Santley and Sawyer in "Bits and Hits of 1920," at Proctor's, Newark, last Monday.

Eddie Sullivan, manager of the Orpheum Theatre, Los Angeles, spent a few days in New York en route to Portland, Maine, where he will spend the Summer with his mother.

E. H. Conway, press agent for the Orpheum time, has left for Chicago for a few weeks' vacation. During his absence, the office work will be handled by Abe Brin.

Christine has been re-engaged for another week at the Blackstone, Atlantic City.

George Guthrie, formerly of the College Arms, Coney Island, will open a Summer resort at Green Lake, N. Y., July 1. Jazz band has been booked for the opening by Ban-Joe Wallace.

Odetta and Angel open at the Walton Roof, Philadelphia, July 28.

Lucille Blondy opened last week at the Blackstone, Atlantic City, following a six weeks' engagement at the Martinique.

Santley and Sawyer sail on the Adriatic for London, July 3, to remain until August, when they return to rehearse in "The Half Moon," under Dillingham's management.

Marie Franklyn left Cecilia Weston at the Olympic, Brooklyn, last week to accept the leadership of the orchestra at the Gotham Theatre, Brooklyn, where she was formerly employed.

Tubby Garron has opened his season at Reading and splits with Harrisburg, this week.

Mildred Cox and Elaine Gordon opened last Saturday at Shanley's Pell Tree Inn.

Dick Moss has been granted a divorce from Agnes Truesdale.

Harry Walker has signed a contract with W. L. Passpart to act as Passpart's exclusive American representative.

Smith and Perry open on the Loew time at Knoxville, Tenn., the last half of this week.

Johnny Kane will play juveniles and do his specialty with Peck and Jennings' "Jazz Babies" next season.

Marie Van has been signed by Ben Hastings for the Sim Williams show, which starts to rehearse July 10, with August 3 fixed as the opening date.

Frank and Milt Britton have received contracts for eighty weeks from the Keith office and open at Chicago, Aug. 1.

Billy Mann, violinist, formerly with Loretta McDermott and Eva Tanguay, will open with Jean Bedini's "Twinkle Toes," August 22. Gus Sharpe and Howard Morrissey will be with the same show.

Viola May has been added to Maxell and DeVere's act "Tickle Toes of Vaudeville," under the direction of William Woolfenden.

Sammy Weston quit the Winter Garden Cafe Revue in Chicago last week, returning to New York.

Betty Bond has been signed for Lew Fields' new production.

Sylvia Clark has been signed for the feature comedy part of the new Greenwich Village Follies.

Charles Dutton, of Espe and Dutton, will open a new act about July 19 with John Keit, formerly of Keit and Dumont, as his partner, the act of Espe and Dutton splitting at Mt. Vernon Saturday. George Rockwell, of Rockwell and Fox, is writing the act.

Richard Warner, assistant manager of the Alhambra, is the author of a new act which Florence Hackett will produce. The name of the sketch is "Patricia Pays A Debt." He is also the writer of "No Trespassing," which Caire Vincent is playing over the Keith Circuit.

Ruth Terry, who portrays the role of "Topsy St. John" in "The Gold Diggers," has been signed by David Belasco for three years.

Ruth Budd has written the Amoros Sisters a letter in which she accuses them of stealing her joke, "I'm so ambitious."

Stanley and Birnes have complained to the N. Y. A. that Tierney and Donnelly are infringing on their "drunk" dance.

Earl Higley has again signed with the "Listen Lester" company with which he appeared last season. At present he is in Kentucky resting up.

Elsie Mackay, who played the governess in "Clarence," throughout the season just ended, is to have a part in Booth Tarkington's new play "Poldekkin," when George Arliss opens it in the Fall.

Iden Payne, stage director for Charles Frohman, sailed Monday for London with two plays from his own pen which are to be staged there next season, as well as in New York. One is "Poe," and the other "Dolly Jordan."

La Temple and Company open at the Orpheum, Brooklyn, July 5.

The Royces, now playing for Fox, open at Loew's American, July 19.

Norman and Jeanette open with a new act July 5, at the Lincoln Square.

Uyede Japs open at Toronto July 19, with a route to follow.

Gene and Minette, who have never appeared in the East with their present act, open at the American, July 12.

Robilio and Rothman

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WOP-COMIC SOUBRETTE EVER KETCH US**CARNEY & CARR****DANCIN' FOOLS WITH HARRY HASTINGS NEXT SEASON****DOLLY LA SALLE**

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Roller Skating Novelties All Tricks Original and Protected
Direction—Aaron Kessler and Eddie Resnick

HARPER & BLANKS
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CHISHOLM & BREEN
HER CAVE MAN By JOE L. BROWNING
Direction—IRVING COOPER

MYKOFF and VANITY
"CLASSIC AND CHARACTERISTIC DANCES"
Dir. BARNEY MEYERS DE KALB, BROOKLYN, JUNE 25-30
GREELEY SQUARE, NEW YORK, JULY 1-4

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Comedy songs of his own creation with stories and yodling to match. Address care of Clipper.

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During Your Vacation

SIGN TWO DIRECTORS

Henry Kolker and Victor Heerman have been signed by the Selznick Company on long term contracts, the former to continue as National director and the latter to guide the Moore destinies. They have both just finished Selznick productions.

Myron Selznick, who negotiated the deal while in Los Angeles, also signed Sarah Mason to do her future scenario writing for the Selznick company. Her most recent work is "The Heart of Twenty," a National Picture Production. Heerman and Miss Mason came from the coast with Myron and David Selznick. Kolker is to come here in two weeks.

INTERNAT'L HAVING SHAKE-UP

Reports were current along Broadway early this week that the personnel of International Films will shortly undergo radical changes. Theodore C. Deitrich, publicity director, and Arthur Brilliant, of the same department, are reported to have already severed their connections.

C. F. Zittel, known as "Zit," was only a short time ago reported to be leaving International because he disagreed with the manner in which the company had handled its pictures. Whatever difficulties there were have been smoothed over, though.

TO AMERICANIZE WITH FILMS

A society known as the National American Service League has been formed by several women for the purpose of getting exhibitors to show patriotic films. The league was incorporated in order to Americanize the foreign element by means of motion pictures. It contains, among others, the following names: Mrs. Albert Henry Gleason, Mrs. Calvin Coolidge, Mrs. White-law Reid, Mrs. Finlay Shepard, Mrs. Vincent Astor, Mrs. Douglas Robinson and Mrs. Charles S. Whitman.

MIX REPORTED QUITTING

Reports to the effect that Tom Mix, Fox star, is to quit the Fox firm, were numerous last week following an alleged disagreement between Fox and Mix over certain concessions. It had been reported that the matter had been satisfactorily arranged, but later came the report of Mix's intention to quit the Fox firm.

MOSES SUCCEEDS JAMES

Vivian M. Moses has begun his duties as supervisor of publicity and advertising of the Fox Film Corp., a position created for Arthur James. Previously, Moses had resigned as general manager of the Arthur Guy Empey Productions. He also had been director of publicity and advertising for Select Pictures.

BEACH'S SECRETARY ARRESTED

Paul Dair, formerly employed as confidential secretary by Rex Beach, of Goldwyn Pictures, was arrested in Otisville, New York, last week, on a charge of forgery. Dair is alleged to have cashed a check for \$500, forging Beach's name, on December 6, 1919. He then disappeared.

LESSER BUYS STATE RIGHTS

Sol Lesser has purchased the rights to California, Nevada and Arizona, of the following films: "Tillie's Punctured Romance," "The Married Virgin," "Captivating Mary Carstairs," "The Italian," the Mack Sennett single reel re-issues, and the two-reel Triangle comedies.

ROWLAND LEAVES FOR EUROPE

Richard A. Rowland and J. Frank Brockliss sailed last Saturday for a trip to England and France, taking with them a print of "The Mutiny of the Elsinore," a Jack London picture. They left aboard the *Corona*.

BUYS COLLIER'S WEEKLY STORY

"Not a Drum Was Heard," by Ben Ames Williams, a story which appeared in *Collier's Weekly*, has been sold by the author to Marshall Neilan.

METRO BUYS STORY

Metro has purchased "All the Brothers Were Valiant," a story by Ben Ames Williams. It recently appeared in the *Saturday Evening Post*.

CRAWFORD LEAVING FOX

Merrit Crawford has resigned as director of publicity for Fox, his resignation to take effect as soon as his successor is named. Crawford will then complete the organization of a publicity and advertising scheme along entirely new lines. He has allied himself with publishing interests and will specialize in the organization of publicity departments for independent motion picture concerns and individual stars and directors.

FILM FLASHES

Goldwyn Pictures exchange is to move from 509 Fifth Avenue to the Godfrey Building, the twelfth floor of which has been leased by the firm.

The 16th floor of the Godfrey Building is to be occupied by Metro as the home of its New York exchange.

Enid Bennett and Fred Niblo are expected in New York this week.

Mr. and Mrs. Carter DeHaven are at work on a picturization of "Twin Beds" to be released by First National.

William A. Cutts, a Salt Lake City exhibitor, is giving New York the once over this week.

Goldwyn has taken over the National distributing rights to J. Parker Read's production of "Mr. McNeil," a Bosworth feature.

G. Selmar Fougner, publicity man, has been added to the staff of Hemmer Superior productions.

Joseph A. Oudin, recently resigned as consulting art director for Selznick, is understood to have formed a new \$250,000 picture corporation.

Frank Mayo is to be seen shortly in a new film called "Black Friday" made from a story by Frederick S. Isham.

"West is West," a new story by Eugene Manlove Rhodes, has been purchased by Universal for Harry Carey.

Pauline Frederick, Realart star, is at work on her initial production at the Lois Weber studios, part of which she has leased.

Marcus Loew has joined the Theatre Owners Chamber of Commerce, as an exhibitor.

Associated Producers will occupy the fifth floor of the Godfrey Building as executive offices and exchange, under a five year lease.

Downing Clark appeared in three films simultaneously last week. They were "Re-forming a Husband," at the Rialto, "The Wonder Man," and "The Man Who Lost Himself," at the Strand.

Rita Weiman, author of "The Acquittal," has sold the motion picture rights to "Madame Peacock," a *Saturday Evening Post* story. Metro is the purchaser and Nazimova the star chosen for the role of Peacock.

Ann Forrest has been selected by Cecil De Mille to play opposite Forrest Stanley. She has been signed for five years. Their first joint picture will be "The Other Wife," by Jennie McPherson.

E. E. Sheeley has been appointed supervisory art director and Lee Lawson, technical director, at Universal City.

Forrest Stanley has been placed under contract by Famous Players and it is understood that he will act as leading man in the new De Mille production, replacing Thomas Meighan and Elliot Dexter.

Frank L. Shellanberger will take over Silas F. Seadler's publicity duties at the Kane office while the latter is away in the Adirondacks for his health.

Oscar Jacobs has formed a company known as the Oscar Jacobs Production Company and will make a series of pictures with Joe Moore and Eileen Sedgwick.

Harry L. Knapp, chairman of the State Board of Censors in Pennsylvania, is in Los Angeles.

Marx S. Nathan has been appointed manager of the New York exchange for Associated Producers, Inc.

William Worthington has resigned as director-in-chief of Gibraltar pictures, at Los Angeles.

(Continued on page 33)

NEW CIRCUIT IN FORMATION

A new national circuit is being built over the ruins of what was once the United Picture Theatres of American and United Pictures Production Company, both alleged bankrupts. The new concern, a Delaware corporation capitalized at \$200,000, has taken over part of the United offices in the Mecca building and the work of organization has commenced.

The plan of operation provides for the immediate resumption of production by the United Pictures Production Corporation in Los Angeles, which is to supply International with as many pictures per month or per year as the exhibitor board of directors may desire.

For purposes of operation International has divided the United States and Canada into four sections which are as follows:

Eastern—Including the following exchange centers, Boston, New York, Philadelphia, Washington, Pittsburgh, Newark, and all of Canada, east of Fort Williams.

Southern—Atlanta, New Orleans and Dallas.

Central—Cleveland, Cincinnati, Detroit, Indianapolis, Louisville, Chicago, Milwaukee, Kansas City, Omaha, St. Louis and Des Moines.

Pacific—Denver, Seattle, San Francisco, Los Angeles and all of Canada west of Fort Williams.

Pending the election of a permanent board of directors and officers of the organization, International has elected temporary officers who are acting without any pay and who have agreed, it is said, to resign their offices when the permanent officials are elected. The final elections will be held at a meeting to be held from three to six weeks hence, either in New York or Chicago. It was impossible to ascertain early this week who these individuals are.

The board of directors will be composed of seven members and other officers will include a president, vice-president, secretary and treasurer.

The four divisions into which the country is divided will elect members to comprise the board of directors with the eastern section supplying two, the central two, the Pacific two, and the south one.

These directors will be empowered to act for the entire group of franchise holders in their respective districts and the various directors are to be governed by the body of franchise holders they represent.

International, it can be safely said, in reality plans to absorb the old United parent organizations, although the personnel of the franchise holders will in no sense be identical with that of United Picture Theatres.

In some sections of the country, according to Milton M. Goldsmith, who is prominently identified with International, groups of old United franchise holders have banded together in order to secure the new International franchise while in New Orleans; for example, said Goldsmith, Pearce Films, who handled the old United product, have secured the new International franchise for that territory.

International embodies the original Second National Exhibitors' Circuit idea, which, it will be recalled, Lee A. Ochs launched. Since the latter is vice-president of the U. P. Production Company, it is expected that he will have considerable to say in International, and in view of the fact that he has allied Bryant Washburn and another star not yet announced, it will not be at all surprising if the Washburn productions will be released through International.

United Picture Prod. Corp. has on its shelves eight pictures not yet released. These are Florence Reed in "The Eternal Mother," two Jane and Katherine Lee two-reel productions, Marguerite Marsh in "Face to Face," and four more, the names of which could not be ascertained.

Goldsmith stated early this week that he expected to experience no trouble in bringing around the various reditors of the two United units to the International idea. He practically stated that the creditors had left in his hands a method of reorganization which could take any form he thought best. He said that the productions company will not be liquidated and that

there is a strong possibility of the theatres company being continued in very much the same relationship that Associated First National bears to First National.

Franchises are to be granted on a ten-year basis, according to present plans. The plans also provide for International to become the owner of 50,000 shares of common stock of the United Picture Prod. Corp., marketed on the New York Curb.

HART INCE TRIAL STARTS

LOS ANGELES, June 27.—The legal action of William S. Hart against Thomas H. Ince, begun two years ago, has finally come to trial. Hart is represented by William Grossman of the firm of House, Grossman and Vorhaus, New York City, and is seeking to recover \$100,832 which, he claims, is due him under a contract he entered into with Ince in 1917.

Hart claims he was to receive \$1,000 weekly, a one-third interest in a special company formed to exploit the Hart pictures and \$50,000, clear of any Government taxes that might have developed.

The Ince defense claims that at the time the contract with Hart was drawn up the former objected to Hart's securing \$50,000 irrespective of any income or Government taxes and that the contract was closed in June, 1917, and the Great Western Prod., Inc., formed. Ince says the contract gave Hart \$1,000 weekly as salary and \$4,000 weekly on account of guaranteed dividends and bonuses.

Hart, however, alleges that he was also entitled to one-half of the profits of the corporation, which he says were \$201,664 for the quarter ending October, 1919. It is for \$100,832, or one-half of this amount that Hart sues.

Ince says the profits for the quarter mentioned did not exceed \$131,014. The Great Western sold the pictures made by Hart to Artercraft Pictures Corp.

Hart originally brought suit against Ince in February for an accounting of the profits.

He has now filed a second suit in which he asks for \$165,109.19 on the grounds practically identical with those outlined in the first suit.

WISCONSIN FIRM GROWING

MINNEAPOLIS, June 27.—The theatre holdings of Ruben and Finkelstein, holders of the First National franchise in this territory, have been brought past the thirty mark, with the addition of four new houses now under construction.

The New Capitol, St. Paul, which will be opened in September, will cost approximately \$2,000,000 and will seat 2,500. The Blue Mouse, Minneapolis, in the heart of the loop district, is nearing completion. The others are the New Capitol and the Nicollet, Minneapolis. The new building enterprises will give the firm a seating capacity of more than 7,000 for the Twin Cities.

PUTTING MAINE INTO FILMS

BOSTON, Mass., June 28.—The Community M. P. Bureau, a local organization, has been commissioned to film the "State of Maine" by the state government, the pictures to be shown in all the schools, colleges and public places in the State, and distributed nation wide. The purpose is to picturize the State so that it will be known from coast to coast. The work is under the direction of Governor Milliken and Ashley Miller.

ROCK FORMS FILM COMPANY

LOS ANGELES, Cal., June 26.—Joe Rock, former Vitagraph comedian, is at the head of a film producing firm known as Joe Rock Films, Inc., which is to manufacture one, two and five reel features. The firm is backed by Santa Ana capital and among the stars will be Rock himself.

FORM NEW SALES COMPANY

ALBANY, June 27.—N. G. Rothstein, J. N. Weber and G. F. Myers are the incorporators of the Rembrandt Film Sales Company, Inc., formed here with an active capital of \$10,000. The new corporation will conduct operations with 1,000 shares of common stock.

PHIL YORK'S
THEATRICAL AND RAILROAD GUIDE

Eastern Section, of the United States and Canada (Vest Pocket Edition), 200 pages. It is the only "Theatrical and Railroad Guide" in existence. Contains a complete list of Tabloids, Musical and Dramatic Theatres playing traveling organizations, etc.; Booking Agents, Railroads, Populations, and over 4,000 towns, giving the distances in miles from one town to another, and other invaluable information.

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Direction Flynn & Kenny

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JEAN LEIGHTON'S REVUE

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GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

HUGH

GRACE

McCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

NOW PLAYING
LOEW CIRCUIT

WILLIE SMITH

JEST-ER
SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL. WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O.

HELEN

MARIE

MAY KILDUFF and ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY

HARRY BENDER & BLUM AL
"MASTER ATHLETES"

Direction—HORWITZ & KRAUS

FRANK THE HAGANS KITTY
NOVELTY DANCINGBilly Thomas & Frederick Girls
NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

UNQARO ROMANY ?
IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction—AARON KESSLER

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A Display Announcement Will Be
Read by Agents, Managers and
Producers the Country Over

Circulation—Ahead of Them All

SEND YOUR COPY IN NOW

FIRE DESTROYS PARK

SACRAMENTO, June 28.—Fire destroyed the greater part of Joyland Park here this week. The fire started in one of the concessions and destroyed the swimming tank, the "Old Mill" concession and the Giant Racer, all within a half hour. The damage has exceeded \$100,000.

Sparks from a grass fire outside the park started the blaze. A strong wind fanned the flames and carried them to a nearby concession, where 100 imported pigeons were trapped and burned. A steady stream of water was played on the lions and bears in the zoo when the flames swept over the iron cages. All the monkeys were liberated as the flames spread to their cages.

TINNEY SHOW "SET"

Frank Tinney's new starring vehicle, "Tickle Me," was placed in rehearsal by Arthur Hammerstein at the Selwyn Theatre early this week. In support of Tinney are Louise Allen, Allen Kearns, Marguerite Zendar, Paul Ryman, Marcel Rousseau, Richard Kramer, Olga Mishka and Irving Strogoff, and Grant and Wing. Otto Harbach, Frank Mandel and Oscar Hammerstein, 2d, wrote the book and lyrics, and Herbert Stothart the music. The show will open out of town in five weeks.

SINGER SUES FOR \$50,000

CHICAGO, Ill., June 28.—Mrs. Aurelia Arimondi, former singer of the Chicago Grand Opera Company, was a complainant today in a suit against the Morrison Hotel. She asks damages of \$50,000 for injuries said to have been received two years ago when a sign in the hotel lobby fell and struck her. She was formerly an opera star in Italy. She is now a teacher of voice culture.

SUCCEEDS BELLE BENNETT

SAN FRANCISCO, June 25.—Inez Regan has been engaged by the Alcazar as leading woman to succeed Belle Bennett. She is due to arrive here next week and will make her debut on Sunday, July 4th, as Majorie in "The Cinderella Man."

MAX E. HASENBEIN PUBLISHING

RACINE, Wis.—Max E. Hasenbein, song writer and composer, who has been connected with a number of the music publishing houses, has recently joined the ranks of music publishers. The general office of the company at present will be at 1116 Kewaunee street. An announcement of their first releases will be made soon.

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.

GRAND MINSTREL FINALE entitled "Magical Boxes." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

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WM. McNALLY

81 East 125th Street New York

WILL EXTRADITE PRINCESS

ALBANY, June 23.—Princess Della Patra, who claims to be an Egyptian princess, and who was arrested in New York on complaint of Erich Buehle, of Los Angeles, is to be extradited to California to answer charges of having obtained money under false pretenses.

Buehle asserts that he advanced \$1,500 to the princess to help finance the making of motion pictures of her life in Egypt. The picture, he says, was never made.

CLASSIFIES FILM SHOWS

FINDLAY, Ohio, June 25.—Judge Duncan, in the Common Pleas Court, holding that motion picture shows are synonymous with theatrical performances, imposed fines of \$25 and costs each on the managers of four different theatres, charging them with a violation of the state Sunday amusement law and told them, in the future, to keep their theatres closed on Sunday.

SELZNICK OPENS BRANCHES

Selznick enterprises have opened four new branches in order to facilitate a wider distribution of Selznick, National, Republic and Select pictures. The branches, according to Sam E. Morris, vice-president of Select Pictures, are at Oklahoma City, Charlotte, N. C., Milwaukee and Portland, Me.

SOCIETY GETS NEW MEMBERS

The Music Publishers' Protective Association has enrolled a number of new members, all members of the National Association of Music Publishers which held its annual convention in New York recently.

The new members who are enrolled are Walter Jacobs, Estate of Hamilton S. Gordon, J. Fisher & Brother, John Church, Carl Fischer, Oliver Ditson Co., The Gamble Hinged Music Co., and Huntzinger & Dilworth.

As the work of the association in so far as its work in the elimination of the payment of vaudeville singers is concerned is of slight or little value to those houses which do not exploit their songs in the theatres, a special rate was made.

"POPPY GOD" HELD OVER

BALTIMORE, June 28.—The new Gordon-Clemens play, "The Poppy God," which opened for the first time last week at the Auditorium, has been retained for another week by Manager George P. Marshall.

ZIEGFELD SIGNS GILDA GRAY

Gilda Gray, who, last season, was one of the features of the Shubert "Gaieties" show, has been signed by Flo Ziegfeld to appear in his roof shows atop the New Amsterdam Theatre, it was learned early this week.

LEVEY STARTS OWN COMPANY

Educational and Industrial motion pictures have become such an important factor of the motion picture industry that Harry Levey, for three years manager of the Industrial and Educational Department of the Universal Film Company, has resigned that position to head a producing organization of his own, which shall be devoted exclusively to the making of this type of picture. The new company, which, although only organized last Wednesday night, went to work on the actual "shooting," of a picture on Saturday morning, has been officially christened "Harry Levey, Inc."

The new business has been established with an organization of well known expert directors, scenario writers, camera men, technical artists, etc. Production studios are located at 209 East One Hundred and twenty-fourth street.

Connected with Levey's organization are Don Carlos Ellis, formerly in the film service of the Department of Agriculture; Mrs. Henry Moskowitz, secretary of the New York State Reconstruction Commission; Ben Blake, Lem F. Kennedy, Harry Frazer, Al Mariner, George Utell, Al Karpen, Willard Van der Veer, Harry Forbes, Henry Clay Grant, Roswell Johnson, Chester C. Kleber, Mortimer Flanders, Walter Coyle and others, all specially qualified to do the highest type of industrial motion picture photography.

Testimonial to NELLIE REVELL

COHAN and HARRIS THEATRE

NEW YORK CITY

SUNDAY EVENING, JULY 11th, 1920

NEW YORK, May 21, 1920.

No doubt you have heard of the sad plight of our mutual friend, Nellie Revell, who has been for the last twelve months confined to her bed seriously ill at St. Vincent's Hospital, New York. Miss Revell is suffering from a serious illness of the spine and her convalescence will no doubt be very long, covering possibly a period of several years. The expenses involved are beyond her present resources, which are about exhausted.

We, a committee composed of those whose names appear on this page, realizing this and having been friends and associates of Miss Revell during her theatrical career, are arranging a testimonial to be given her at the Cohan & Harris Theatre, New York City, on Sunday night, July 11th, 1920.

We feel more than certain that you would personally like to assist in some way in relieving Miss Revell's present needs and place her in a state of mind that would assist her in her convalescence and relieve her from what is the most serious of all worries in her position—financial needs.

Nellie Revell has been one of us for many years and has very often in the past assisted those who were in financial need. We feel quite certain that you will agree with us when we say that she was at all times one of the first to aid those in distress.

Anything you might care to subscribe should be sent to Mr. Sam H. Harris, treasurer of the testimonial, Cohan & Harris Theatre, West 42nd Street, New York City.

We, of the theatre, have always in the past been ready and willing to assist when called upon to aid any worthy cause and now that one of our own is in trouble, we trust that everyone appealed to will go the limit.

Sincerely,

Sam H. Harris

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WARNERS SUING OVER NOTE

In filing an answer in the Supreme Court to the suit of Helen Holmes to recover on a note for \$5,000, on which \$2,000 is due, Harry M. and Abe Warner allege that, on Oct. 16, she made a contract with them to appear exclusively as star in a serial film and to pose when called upon. They were to pay her \$10,000, at the rate of \$500 a week, and she was made to understand that her failure to live up to her agreement would injure them. At different times she failed to live up to her agreement, they contend. She then refused to continue with the serial unless they gave her a note for \$5,000 and they did so to prevent their expenditure being a total loss.

MIRROR FILMS MUST PAY

For alleged conspiracy to destroy contracts for the sale of a block of stock, the Mirror Films, Inc., will have to pay Benjamin S. Gornto a judgment for \$7,500, which a jury in the Supreme Court has awarded him, according to a decision of the Appellate Division, handed down Saturday. Gornto, in his suit, charged that the Mirror Films, Inc., the Lambert Film Corp., Clifford B. Harmon, Harry Lambert and Andre de Seguro, the Metropolitan Opera Company baritone, had entered into a conspiracy to destroy certain valuable contracts he had an interest in for the sale of stock, and, as a result, he suffered heavy pecuniary damages.

RELEASE TROUBLE CLEARED UP

The Robertson-Cole Company has made arrangements to release the picture which, under the name of "East or West," caused William Harris to ask for a Supreme Court injunction restraining its presentation, on the grounds that the title infringed on his successful play "East is West." Arrangements between the picture company and Harris have been made whereby the picture may be released under the title of "The Third Woman."

TAKE OVER WORLD RIGHTS

Arrangements have been completed with the Lejarin Hiller Productions, by Bamberger and Levy, for taking over the exclusive selling agency for the entire world of the first production, of this new producing company entitled "The Sleep of Cyma Roget."

The story was written by Charles L. Gaskill. The principal part will be played by Helen Gardner.

F. P. L. BUYS FOUR

The Famous Players-Lasky Company has acquired the rights to four new screen productions. Two of these, "The Kentuckians," by the late John Fox, Jr., and "The Quarry" by John A. Moroso, are novels, while the other two, "The Snob," by William Neidig, and "The Laurels and the Lady," by Leonard Merriek, are short stories.

NATIONAL ELECTS OFFICERS

Members of general division, Class 5, of the National Association of the Motion Picture Industry, have organized and elected the following officers for the coming year: Thomas G. Wiley, chairman; George Blaisell, vice-chairman and Julian M. Solomon, Jr., secretary.

WILL STATE RIGHT PICTURES

Amalgamated Film Company is the newest state righter in the field and has opened temporary offices in the Godfrey Building. Milton J. Schwartz is president of the concern, which will handle foreign business, in addition to state right propositions.

EMPLOYEES BANQUET COHEN

Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, was tendered a banquet at the Hotel Astor Thursday night by the executive staff of his theatres and presented with a handsome silver cigarette case.

FORREST STANLEY SIGNED

Forrest Stanley has been signed under a five year contract to appear exclusively in Cecil De Mille productions.

GOLDWYN ADDS TWO MORE

Goldwyn Pictures Corporation's list of feature attractions to be placed on the market during the early Summer, was augmented this week by the addition of Tom Moore in "Stop Thief," and Will Rogers in "Cupid, The Cowpuncher." These productions have been included on the schedule that already numbers Tom Moore in "The Great Accident," Pauline Frederick in "Roads of Destiny," Mabel Normand in "The Slim Princess," Madge Kennedy in "The Truth," Rex Beach's "Going Some" and other productions, such as Rupert Hughes' successful comedy "Scratch My Back" now going the rounds of first run theatres.

In "Stop Thief," the Cohan and Harris stage success written by Carlyle Moore, Goldwyn has one of the phenomenal hits of the past decade. After a prolonged Broadway run, this mystery farce was taken to all the principal cities and towns of the country by road companies and later became a favorite play with stock organizations. Its unusual plot structure, which brings all of the action within the actual playing time of the piece, makes it ideal material for screen presentation. It is a swift-moving farce with a strong element of mystery preserved up to the fade-out. Harry Beaumont directed a company including Hazel Daly, Irene Rich, Kate Lester, Molly Malone, Otto Hoffman and Raymond Hatton, in support of Tom Moore.

Will Rogers has a role after his own heart in Eleanor Gates' story of the West, "Cupid, The Cowpuncher." He has plenty of opportunity to ride and throw a rope and to be his natural self in the interpretation of the cowboy, dubbed "Cupid," by his fellows because of his success as a promoter of romance among his friends. The story hinges upon Cupid's efforts to unite the daughter of his boss and his closest friend, the "Doc." Being proclaimed the homeliest man in the village, he never regarded himself in the light of a possible lover, which makes it all the more surprising when he himself becomes involved in an affair of the heart with no less a person than the village beauty.

Clarence Badger, who has been so successful with earlier Rogers pictures, directed this one. Helene Chadwick is the heroine who wins the heart of Cupid, while others in the cast are Andrew Robson, Lloyd Whitlock, Roy Laidlaw, Gwynn Williams, Catherine Wallace and Nelson McDowell.

GOLDWYN LEAVES FOR COAST

Samuel Goldwyn, president of Goldwyn Pictures Corporation, left last week for the Goldwyn Studios in Culver City, where he will confer with Vice-President Abraham Lehr, manager of the studios, who has a long list of productions scheduled for the coming season. Before leaving for the Coast he prepared a detailed plan of operation which will be followed by the company.

During the past few months, the Goldwyn Corporation has secured the rights to a large number of famous stage successes and novels by world-renowned authors, a number of which will be adapted into super-features. The productivity of Rex Beach and the Eminent Authors is expected to be greater than ever during the next year, which also will bring the first of Booth Tarkington's features written directly for the screen.

Since Lehr visited New York last Winter, he has made a number of additions and improvements in the Culver City Studios preparatory to meeting the needs of the extensive production plans for the next twelve months.

GOING AFTER IRISH FILMS

Emmett Moore, of "Ireland, A Nation," and the Reverend Dr. D. F. Finnigen, O. M. I., of Limerick, Ireland, sailed last Saturday for a vacation in Ireland, where they intend to procure some more propaganda films for exhibition in this country.

WASHBURN ORGANIZING COMPANY

Bryant Washburn is now completing the details for the formation of his own producing company to make four or five special features annually, in the production of which Lee A. Ochs will be associated.

ORGANIZE IN SOUTH

ATLANTA, Ga., June 26.—A new theatre operating combination, known as The American Theatres Corp., a \$5,000,000 concern, has been formed and is endeavoring to line up theatres throughout the South. Officers have been elected, capitalization completed and the concern is now ready for business.

Arthur Lucas, of this city, district manager for Goldwyn in the South, is president of the corporation. Shepard Bryan, also of Atlanta, is secretary and treasurer. The directors are James Hamilton Lewis, former United States Senator, of Chicago; W. E. Kay, of Jacksonville; W. G. Neal, Richmond; F. L. Woodruff, Arthur Lucas and Shepard Bryan, Atlanta; John Evans, Savannah; A. O. Blalock, Atlanta; Marion Lucas, Savannah.

Blalock was elected a director to succeed the late W. W. Osborn, lawyer and banker of Savannah, who died a few days ago.

It was announced that the American Theatres Corporation has mapped out an aggressive plan for the fall. It will purchase, lease and build theatres throughout the South. It has taken over the Odeon and Folly theatres in Savannah, the Rex in Sumter, S. C., will build and operate the new theatre to be built in Savannah, and will take over and operate the new theatre now nearing completion in Americus. Other theatres in the larger cities of the South are to be taken over as rapidly as possible, or new theatres built.

Francis A. Gudge, vice-president of Goldwyn started early in the week that the above company was not a Goldwyn ally or subsidiary, despite the fact Arthur Lucas is a Goldwyn district manager.

THURSTON PICTURES ORGANIZED

ALBANY, June 25.—Howard Thurston Pictures have been formed here with a capitalization of \$5,000. The incorporators are Howard Thurston, H. Benedict, and G. Kresser.

BRADY FILMING "LIFE"

The first of the William A. Brady stage productions to be filmed will be "Life," by Thomas Buchanan, which had a nine months' run at the Manhattan Opera House several years ago. Travers Vale has started work on the screen version.

Among those in the cast are Rod La Rocque, Nita Naldi, Effingham Pinto, Curtis Cooksey, J. H. Gilmore, Jack Mower

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and A. Pretty. In support of these some two thousand extras are to be used. The film, when completed, will, in all probability, be distributed through Famous Players-Lasky Company.

STATE RIGHTER NEARLY READY

"The Rich Slave," by Lloyd Lonergan, starring Mabel Taliaferro, is soon to be placed on the market. It is a state right proposition and is being released through the offices of the Photo Products Export Company.

WHITE LEAVES GOLDWYN

PHILADELPHIA, June 22.—Harry M. White has resigned as manager of the local Goldwyn Exchange and chairman of the Motion Picture Group of the Chamber of Commerce.

FILM FLASHES

(Continued from Page 23)

Preparations are under way for the production of "The Broken Road," the world film rights of which have been sold by Charles Sumner to J. Stuart Blackton Feature Pictures, Inc.

S. F. Shellenbarger has succeeded S. F. Seadler, who resigned because of ill-health, as publicity director for Arthur Kane.

Raymond McKee was forced to leave the Fox production, "Merely Mary Ann," when suddenly seized with sleeping sickness last week.

Charles Gibson, a Fox motion picture comedian, is recovering from burns caused by his coming in contact with a wire carrying a heavy load of electricity while at work on a picture last week.

Mary Miles Minter in "A Cumberland Romance," from the novel by John Fox, Jr., has been announced by Realart for July release. Charles Maigne directed the new piece.

"A Dark Lantern," Alice Brady's forthcoming production for Realart, is nearing completion in New York City and will be released about the middle of July.

Jack Mulhall will be leading man for Bebe Daniels in her initial starring vehicle, "You Never Can Tell." Chester Franklin is directing this Realart Production, now under way at Hollywood.

Leon Errol, of vaudeville fame, is announced as the star in a two reel comedy titled "Buggins," to be released by the Reelcraft Pictures Corporation as a part of its Royal Comedy series.

George B. Seitz has commenced production of "Rogues and Romances," in which Pathe will star him with June Caprice.

"Out of the Snows," formerly announced as a Selznick production, will be issued as a National Picture Theatre, Inc., production.

Charles T. Dazey will write the sub-titles for "The Fighting Kentuckians," the first production to be made by Sterling Feature Pictures, Inc.

H. B. Warner is to make his debut as a Pathe star on August 1 in "One Hour Before Dawn."

Jans Pictures, Inc., has sold "A Woman's Business" for Ohio and Kentucky to Masterpiece Pictures, Cleveland, and for Texas, Oklahoma, and Arkansas to Special Film Company, Dallas.

"The World and His Wife," is scheduled for general release by Paramount July 25.

The picturization of Winston Churchill's famous novel, "The Inside of the Cup," has been completed by Cosmopolitan Productions.

D. J. Bondy, who is financing the construction of two large theatres in Scranton, Pa., is also planning the erection of two picture houses in Schenectady, N. Y., at a cost of \$600,000.

H. W. Talbott, formerly with Famous Players-Lasky and manager of Universal, is now manager of the Associated First National Pictures, of Missouri.

"Kate of Crime Street," by Edgar Wallace, has been secured by Universal as the second vehicle for Carmel Myers.

Hayden Talbott has been engaged by Metro to prepare script for "Body and Soul," Alice Lake's next picture.

Ann May has signed to play the leading role in "Wanted—A Bleemish," starring Bryant Washburn.

E. Mason Hopper has finished work on "This is the Life," adapted from "Empire Builders," by Mary Roberts Rinehart.

Mabel Normand has begun work filming "Head Over Heels," under the direction of Victor Sertzing.

Jack Pickford will start work this week on George Ade's "Just Out of College."

John E. Elliot has been signed by Metro to support May Allison in "Are All Men Alike?"

Robert A. Sanborn will do the continuity on Harry Carey's latest vehicle "Bells of San Clement."

John Ince will direct "Some One in the House," a picturization by Lois Zellner of the Broadway production of the same name about to be filmed by Metro.

Albert Shelby LeVino has begun work on the scenario for "The Star Rover," the third Jack London story to be filmed by Metro.

Edward Kull has been selected to direct the next Universal serial, "The Diamond Master," from the story by Jacques Futrelle.

Booth Tarkington is in New York conferring with officials of the Goldwyn Pictures Corporation respecting the long feature photoplays that he has agreed to write. They will be predicated on American life and developed much in the manner which has brought Tarkington the reputation of being one of the excellent literary craftsmen of the age.

"The Girl in the Web," an adaptation of Geraldine Bonner's "Miss Maitland, Private Secretary," is the next feature in which Blanche Sweet will appear for Pathe.

The two feature productions for July release by Pathe are "A Broadway Cowboy," a farce, and "Man and His Woman," a dramatic offering directed by J. Stuart Blackton.

George B. Seitz has completed the serial "Velvet Fingers," in which he will star with Marguerite Courtot.

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Marguerite Courtot, in addition to being starred in two serials, "Pirate Gold," and "Velvet Fingers" will play a leading role in "Rogues and Romances," a feature to be produced in Spain.

The first of Hy Mayer's series of Capitol Travels will appear in Pathe Review No. 67, issued September 5.

Hal E. Roach has changed the name of Harold Lloyd's next two-reel comedy special from "High and Dry" to "High and Dizzy."

H. B. Warner will make his debut as a Pathe star in "One Hour Before Dawn," from the Mansfield Scott novel "Behind Red Curtains."

Elaine Hammerstein is working on her forthcoming Selznick production, "The Daughter Pays," under the direction of Robert Ellis.

Recent additions to the cast of "Red Foam," in which Zena Keefe plays the leading role, embrace the names of Harry Tighe, Peggy Worth, John Butler, Huntley Gordon and Daniel Hays.

Edwin Carewe, who has, temporarily, abandoned production of his own films, will direct Mildred Harris Chaplin in "Habit," by Thomas Barry.

Henry McRae, formerly manager of Universal City, is coming to New York from Los Angeles to confer with Ernest Shipman, with whom he has signed a contract.

Lee A. Ochs has signed Bryant Washburn to make four or five productions a year, for which purpose a special company known as the Bryant Washburn Productions Inc., has been formed.

Edward Haines, Des Moines branch manager for Universal, is at present in New York.

Ward Crane, who appeared in "Soldiers of Fortune," and "The Luck of the Irish," is in New York for a vacation.

Myron and David Selznick have returned from California.

Constance and Norma Talmadge sail for Europe August 14 on the Aquitania.

When Anita Stewart finishes "Sowing the Wind," for Louis Mayer, she will come East to spend her Summer vacation.

Harry L. Knappen, formerly Select manager at Buffalo, is now in charge of the First National Exchange.

Doris Deane, niece of "Uncle Bill" Haas, director of publicity for the Strand Theatre, Pasadena, has been engaged by Goldwyn to play an important role with Mabel Normand's "Head Over Heels" production.

W. E. Allen is now general sales manager of the Canadian Exhibitors' Exchange at Toronto.

Wanda Hawley's second starring vehicle for Realart, "Food for Scandal," has been completed at the old Morosco Studio at Los Angeles.

Jack Schaefer, formerly a salesman with Pathe, is now Hodgkinson manager at Dallas.

Abraham Lehr is the father of a new baby boy. Father and son are doing well.

Ross Fisher has been engaged by Lloyd Ingraham, who is to direct Mr. and Mrs. Carter De Haven in "Twin Beds," to do the cranking on the First National funfest.

"The Man Who Had Everything," under the supervision of Director Al Green, is being rapidly whipped into shape.

The J. D. Hampton company has purchased John A. Morosco's novel, "The People Against Nancy Preston," for screen production. H. B. Warner will be in the feature role.

Frank Borzage and Fannie Hurst have begun work on a second Hurst story, "Just Around the Corner."

Norman Kerry, who recently came to New York from the Coast to rejoin the Marion Davies Company for the filming of "Buried Treasure," left last week for Los Angeles.

Maurice Tourneur has started work on his first production for Associated Producers.

Frank Borzage has arrived in California, where he will direct two Marion Davies pictures for Cosmopolitan.

Colvin W. Brown has joined the Associated News Screen, Inc., producers of the Gaumont Kinograms, and Selznick news reels.

Anita Stewart has begun production in Hollywood of "Sowing the Wind."

Little Bennie Alexander has been engaged by Universal to play a part in "Fightin' Bob."

FILM FOLKS TELL WOES

LOS ANGELES, June 26.—After trying unsuccessfully for some time to get together a representative meeting of business men and motion picture people, the Chamber of Commerce last week succeeded in arranging the meeting in the luncheon room of the Chamber. It was called for the purpose of arranging a settlement of the hard feeling that has existed between producers and business men, film people and the city in general.

The complaint of the motion picture people is that they are maltreated by everyone from petty apartment house caretakers up to landlords, that the tax assessor assesses them more heavily than other business people and merchants charge them more. They also complained that they have been classed as undesirable tenants and that they are looked upon as a class of people not fit to be associated with. The meeting was attended by producers, merchants, manufacturers, bankers and newspaper men. A detailed report of the meeting with the charges specified follows:

1. The county assessor appraises moving picture cameras, light machinery and electrical devices 5 per cent higher than is assessed against other businesses.

2. Many landlords are prejudiced against all persons connected with the picture industry and class them with dogs, monkeys and babies. If they do rent, they charge exorbitantly.

3. Los Angeles stores from which "props" are rented value their wares at 10 per cent above prices to the public.

4. The matter of publicity. If a film actor or actress does something bizarre or is the victim of unfortunate circumstances, the facts are good for a first page sensation, whereas, if the same things befall an ordinary citizen, the story gets an obscure item next to the classified "ads."

5. Furthermore, many people affect an attitude of condescension toward moving picture makers.

On the part of the merchants and other business men present it was held that the moving picture producers have not co-operated with them, that the industry has been in a state of disorganization, that the prejudice of some landlords and the outrageous rentals stand for the attitude of individuals and not of the city.

Maynard McFie, president of the Chamber, opened the proceedings with words of appreciation that Los Angeles is the moving picture capital of the world. He said he had called the meeting because charges had been made against merchants, landlords and others by picture people. And the Chamber, he said, wants to find out the facts, discover a remedy and apply it.

L. J. Loeb, attorney for a number of producers, brought out the complaint on assessments. "I do not know on what theory the county assessor makes the distinction," he said, "but it is a fact that, for purposes of taxation, he values moving picture property 5 per cent higher than that of similar articles on the shelves of Los Angeles stores."

"There have been many individual complaints on the score of prejudice against persons in the picture business. I can't vouch for these, but they have been reiterated and spread broadcast. Reports that the industry would be moved from Los Angeles to some more congenial place have arisen. I do not think this will be done, but the rumor has had its effect. A New York man commissioned me to start a business that would have involved a \$500,000 investment. Soon afterwards he wired me not to do anything as he had heard that most of the big companies

were going to move away from here."

Lou Anger of the Comique Film Company agreed with the attorney that there is a sentiment here in many quarters against moving picture people.

"I had an experience which convinces me that this is the case," he said. "I was about to rent a house recently when the landlady said, 'By the way, are you connected with the moving pictures in any way?' I assured her that I was, supposing that this admission would please her, rather than the reverse. 'Oh, then, I can't rent to you,' she told me. 'You seem to be classing me with lepers and other menaces,' I observed. And she replied, very calmly, 'I would rather take a leper than a moving picture person.'"

"Other landlords class us with babies, dogs and monkeys, and put us last in the list of undesirables. They might at least give us the edge on dogs and monkeys."

R. E. Olin of the Louis R. Mayer studios has made a special study of the taxation subject. He objected to the assessor charging up the entire production value against the roll of film produced.

"A picture is made at a cost, say, of \$100,000," he explained, "and the product is a roll of film. Now, this picture might be a failure or it might have cost twice as much as it should have cost through the illness of a star or other mishaps. But the assessor takes the entire cost of production as a basis for taxation. We have found, upon making elaborate comparisons, that we are taxed on cameras, electrical equipment and light machinery on 50 per cent of the book value as against a 40 per cent tax paid by merchants of the city."

Abraham Lehr, president of the Producers' Association, objected strongly to the "attitude of condescension which moving picture people constantly encounter."

"Los Angeles is making it unattractive to produce pictures here," he asserted. "We can rent properties in New York cheaper than here. There is not enough competition to force a satisfactory situation."

"I am convinced much of our trouble is due to the character of publicity we get. If Lizzie Jones has just married her fourth husband and is a moving picture actress she gets a front page sensation in the newspapers. But if some other woman, not in the picture business, should marry her fourth husband the fact might get a few lines and it might not."

"Of course there are objectionable persons in our line, but there are in every line. The difference is that a part, and not a small part, of the public classes all persons in the picture business as of the same stamp as the undesirables. I believe the newspapers could remove that prejudice by not emphasizing the peccadilloes and shortcomings of a few persons."

Charlie Christie of the Christie Comedies, took the same view. "Dwell on the good features of the business," he exhorted. "The exaggeration and distortion of minor occurrences befalling actors and others in the public eye hurts both the industry and the city."

"It looks as if the assessor and his deputies were determined to get their pound of flesh from the picture industry," said W. S. Smith of the Vitagraph Company. "Most of the people in this city, I am satisfied, do not know how big the industry is or how important as a factor of business. The receipts from the moving picture theatres of the city would hardly cover the cost of a single day's productions in all the plants."

"The idea is prevalent that our industry is a gold mine. As a matter of fact, it is making no more on its investment than other legitimate lines of business."

"As to the renting situation, I can offer personal testimony. My son, who has a wife and baby, applied at four places for quarters and was told at each place that they didn't want motion picture people, dogs or monkeys."

W. A. Barker of Barker Bros. replied forcibly to the charge that merchants took advantage of the producers by declaring that the fault lay with the producers themselves.

"The producers," he declared, "have failed to cooperate with the merchants. It has been three years since the Chamber of Commerce tried to get representatives of the industry together, and this is the first time we have ever had a chance to talk with you."

"It is a difficult problem to supply the picture industry. Their wants are unusual and they always want what they want on the instant. For instance, there is a set in our store which a picture company wants, and wants right away. It is possible, and it has happened in innumerable cases, that customers have wanted the same thing. But we must move it out immediately. The next day the customer returns and finds it gone."

"Such a condition disturbs business. If the producer had come to me I could explain to him just why a certain charge was made and why it was reasonable."

Others who contributed to the discussion were W. W. Woods and G. A. Brock. The industrial commission of the chamber, of which W. T. Bishop is chairman, will make a survey of the whole situation.

Others present were W. J. Reynolds of the Motion Picture Producers' Association, Wellington Wales of the Marshall Neilan Productions, C. H. Pfaffenbach of the Capitol Film Company, W. J. Doran of the Ave Productions, Robert Brunton of the Brunton Studios, Edward Waldo of the William Fox Vaudeville Company, Sylvester Weaver, I. H. Hellman.

BOWES GETS GOLDWYN JOB

The fact that Edward Bowes will head what is to be called the theatre division of the Goldwyn Picture Corporation has been confirmed by Francis A. Gudger, a vice-president of Goldwyn.

The appointment was made, he said, when Goldwyn recently assumed an interest in the Capitol Theatre, of which Bowes is managing director, as well as a member of the board of directors of Goldwyn. Gudger also said that already Goldwyn either owns or is interested in about twenty-five houses.

"FOLLIES" WORTH \$11.00

(Continued from page 18)

Scene 6.—"Chinese Fantasy." Song—"Chinese Firecrackers." (Words and Music by Irving Berlin.) Sung by Van and Schenck and Fire Cracker Girls.

Scene 7.—Chapple Dance. Bernard Granville and Doris Eaton.

Scene 8.—"The Gypsy Trail." Song—"Tell Me Little Gypsy." (Words and Music by Irving Berlin.) Sung by John Steel and Delyle Alda and

France Dave Marlowe
Spain Compton
Hawailan Phebe Loftus
Turkey Margaret Morris

Scene 9.—Dance by Lillian Broderick and Carl Randall.

Scene 10.—"The Golden Gates."

Jackson Lee Mack

St. Peter Bernard Granville

A Girl Margaret Irving

Scene 11.—"The Love Boat"—A Pictorial Fantasy of Romantic Venice.

By Ben All Haggin

(With Music by Victor Herbert and Lyrics by Gene Buck)

The Troubadour John Steel

Ladies of Venice—Margaret Morris, Alta King, Margaret Irving, Betty Morton, Ethel Hallor.

Catherina Jessie Reed

Margherita Charlotte Wakefield

Antonetta Emily Drange

Lucresia Eleanor Dell

Antice Albertine Marlowe

Leonida Beatrice Milner

Teresita Eva Grady

Gina Avonnie Taylor

Simonetta Margaret Morris

The Figure Head Edna French

Paula Gladys Loftus

(Orchestration by Mr. Herbert)

Scene 12.—"The Midnight Frolic."

Song—"The Syncopated Vamp." (Words and Music by Irving Berlin.)

Sung by Bernard Granville, Carl Randall and Jack Donahue, Lillian Broderick, Florence Ware and Ray Dooley with all the Little Vamps.

and Art Hickman's Famous Midnight Frolic Orchestra.

Finale

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DEATHS

GEORGE S. LAUDER, the Australian ventriloquist, died of Bright's disease at his home in Westfield, Mass., on June 20. He retired from the profession about four years ago. A daughter, a member of the team of Wilbur and Girlie, survives him.

JOSEPH CONYERS, many years ago leading man for Ada Gray in "East Lynne," died last Friday following an operation at Dr. Mary MacMillan's Sanitarium, New York City. Conyers, whose real name was Joseph O'Connor, was born in Ireland sixty-two years ago. He was educated at St. Mary's College, Montreal, and, at eighteen, entered upon his stage career. He was best known as an actor of character parts. At the time of his death he was a member of the firm of Miller and Conyers and was playing the part of the constable in "Our New Minister," which the firm managed and produced. He was a member of the Players and Lambs Clubs.

LORENZO TANZI, fifty-two, for the past twelve years a member of the Metropolitan Opera Company, died last Tuesday morning. He is survived by a widow and three children.

EDWIN NAGLE died last Tuesday night at the Actors' Fund Home, New York, after a short illness. He had been on the stage for more than thirty-five years and appeared in many Broadway productions, among them being "Salvation Nell," "In Fair Virginia," and "Alma, Where Do You Live?"

CECIL CLAY, an English author whose greatest work was "The Pantomime Rehearsal," died during the week at the age of seventy-three. Clay was well known as an author and playwright and clubman as well.

In Loving Memory of the Best Dad in All the World

JOHN WALSH

Died July 3, 1913, at New Britain, Conn.

John Walsh, Jr., & Family

MONT WAKELEE, comedian and dancer, died in Strasburg, N. Y., on June 15, at the age of fifty-three. He was an old-time performer, having been connected with the show business for more than twenty-five years. He is survived by his sisters, Mrs. J. B. Hunter and Mrs. Bertha E. Dunkle, of Pittsburgh.

MYRA X. COLLINS, fifty years of age, died at her home in Wheeling last Wednesday after a long illness. She was born on Christmas Day, which gave rise to her middle name of Xmas. She spent her early childhood in Wheeling and, at the age of twelve, went on the stage. For more than thirty years she appeared before the footlights, during which time she was connected with some of the leading stock companies of the country. At one time she had her own repertoire company in Ohio and Indiana called the Bennett-Collins Company. She retired from the stage about twelve years ago.

CHARLES F. RIGGS, long identified with theatrical enterprises throughout the United States, died Monday at his home in New York after a lingering illness. He is survived by his wife and two sons. His widow was formerly Rose Gillman, well known in the profession. One son is Ralph Riggs of the team of Riggs and Witcheie, and the other Bernard Riggs, of the firm of Riggs and Ryan, agents and managers. The deceased had been connected with "Watch Your Step," "Flo Flo," "Nothing But the Truth," and many other successes.

LETTER LIST

Allen, Joe	McCarthy, Justin	Dorris, Lillian
Bollman, Joe	J. Main, Luther	De Leaux, Nanette
Barnes, Geo.	Nugent, Bob	Fertig, Mrs. Mike
Burkhardt, W.	Opel, Harry	Gane, Dorothy
Bertrand, Frank	Patten, Oliver C.	Howard, Kitty
Barker, Bob	Penny, G. Albert	Hart, Mrs. Geo.
Barton, Harry C.	Peterson, Harry	Jenkins, Chie
Bailey, Fred	Robbins, Fred	Kutchnie, Etta
Beeler, L. E.	Reynolds, Roy	Luker, Eleanor
Boyle, Joe	Reynolds, Clyde	Leavitt, Leo S.
Cason, Frank E.	Todd, Wilson R.	Mrs.
Cherry, W. S.	Tolen, Morris	Lee, Virginia
Dixon, Bobby	Wilcox, Frank	Meirvin, Babe
Eldridge, Lieut.	Winters, Sid	Mertz, Emily
E.	Wheeler, Jos. R.	Mayne, Harlie
Farnum, Ted	Weston, Ethel	Mitchell, Cora L.
Fulton, Jas. I.	Webster, Harry	Morgan, Hilda
Gualiglia, Emelio	Young, Harry	Mason, Hiram
Gibson, Jack		Moore, Ruth
Gardner, Ted W.		Mills, Betty
Hooper, Clyde		Melville, Jenny
Keller, Geo. W.		Gert, Adrie Purvis
King, John		Rivers, Mabel
Le Ferre, Geo.		Brown, Maybelle
Lee, Robt. H.		Star, Blanch
Lightner, Claude		Sammita, Marion
Lenders, E. W.		Thomas, Mae
Lester, Chas.		White, Winnie
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